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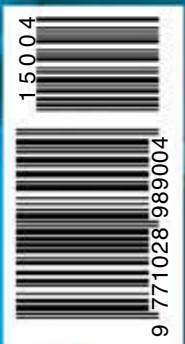
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An eclectically furnished English home **Photograph:** Simon Brown

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Dear Reader

As with people whose personal style mixes up opposing fashion themes – formal items with informal, evening wear with daywear – I’ve always admired the innovative combinations of opposite genres in design. It’s something that never gets old.

Take the modern barn, for instance. The idea of a rural storage building reworked for contemporary domestic use offers up a world of new design cues and ideas, even if only to see which parts of the barn have been made modern and which have been kept barn.

For some, this proposition, **Artful Imbalance**, page 82, provides the best of both worlds, both rural and urban, yet for others it slays the whole point of country living, which is to celebrate a soft-edged narrative.

This month we feature two homes in the Cape that do soft edged, but a little differently. **Time-Lapse Living**, page 92, illustrates how an updated classic cottage provides the perfect canvas for a surprisingly African interior. And if you like your rustic with a little vintage and patina, take your cue from a master of the look, Heather Arnold. In **Set in Stone**, page 74, the family home and interior she crafted and curated over years in the hills above Stellenbosch exudes a character as playful, feminine, madcap and charming as it is robust.

Rodan Kane Hart’s apartment-cum-studio in a 100-year-old former warehouse, **Interlocking Forms**, page 37, doesn’t do soft edged so much, but rather introduces us to the idea of ‘open architecture’. ‘To be prolific, it’s important to have an environment where it’s easy to work,’ says Rodan, showing that your living space and working space need not necessarily be separated.

Indeed, the Winelands are alive with creative endeavour and it’s spreading to the city. In **A Secret Shared**, page 33, Cayleigh Bright explores Spier’s expansion and the creatives behind the inner-city enclaves that offer up curated art, good food and, of course, fine wine. Enjoy the issue.

Simon Brown

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Contributors



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Mary Corrigan

PHOTOGRAPHIC MEMORY

This month, Mary – an art critic, curator, journalist and art historian based in Johannesburg – explores the work of Nico Krijno ahead of his solo exhibition, *Synonyms*.



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82

Simon Brown

ARTFUL IMBALANCE

Simon’s fascination with photography began when he travelled to Afghanistan as a teenager. His interest in landscape interiors is evident as he captures a home in England.



PAGE
33

Cayleigh Bright

A SECRET SHARED

Cayleigh, a journalist and author, discovers the secrets of Spier in the city. Durban-born, but now living in Cape Town, her first novel, *Close to Home*, was published in 2014.

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One to Watch

Don't miss fine art graduate Julian Gasson's thought-provoking *Rope Machine* installation, currently on at WHOW studios in Durbanville, which deals with the ecological issues of overfishing and industrialisation. If you like what you see, you can get your very own 'Timber Bell' from Robert Sherwood Design. ■ **WHOW studios** ☎ 021 976 6784; ■ **Robert Sherwood Design** ☎ 021 424 1268

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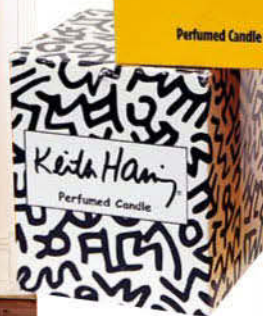
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Accessible Art

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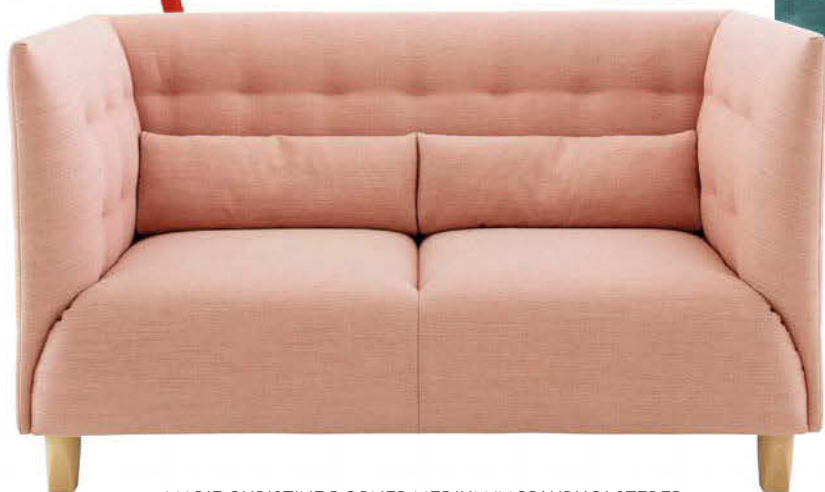
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Dior

VIII

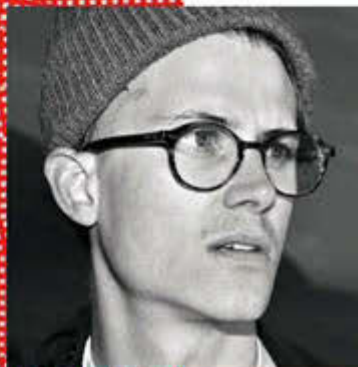


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'NICO KRIJNO'S PATTERN-ON-PATTERN INTERPLAY RESONATES WITH THE CURRENT TRENDS IN FASHION AND INTERIORS'



FROM FAR LEFT
Nico Krijno's third solo exhibition, on at Whatiftheworld in Cape Town, features works that evoke architectural models and drawings; Nico is a leading figure in the 'abstract' photography movement

Photographic Memory

Nico Krijno's witty and novel brand of art sums up the visual character of our times, writes Mary Corrigan

Photographic art has begun taking a backseat with the renewed interest in painting in South Africa's contemporary art scene. However, artists such as Nico Krijno, who are pursuing what could be dubbed 'abstract' photography, have been carving out a place within this once-exclusive painterly pursuit by creating images made up of familiar objects that are assembled into unexpected abstract compositions and are finished off with a lick of paint here and there.

Without a doubt, Nico is a leading figure in this development in photography, with two local solo exhibitions under his belt, inclusion in countless group shows locally and internationally, and a few publications dedicated to his offbeat and fashionable brand of art. His third solo exhibition, *Synonyms*, due to open at Whatiftheworld in Cape Town this month, will further solidify his position within this novel industry with a series of works where the lines between photography,

drawing, painting and sculpture are further blurred. Many of the works evoke architectural models and drawings. It is a tried-and-tested exhibition – the majority of the works appeared in an eponymous self-published book, which has already caught the attention of *Aperture*, a leading magazine dedicated to photography.

His distinctive visual vocabulary, which he fittingly describes as 'playful, retro, hyper-false, cheesy, kitschy, mundane, pop, ready-made, humorous and flat', has been finding traction internationally because of the combination of contradictory qualities, which to some extent are the visual markers of this zeitgeist. His pattern-on-pattern interplay, which is best executed via a juxtaposition of contrasting textiles, resonates with a current trend in both fashion and interior design, where retro prints and garish tones are combined. Naturally, Nico takes this trend a step further, nudging it into the realm of art by adopting fabrics and objects as his veritable 'paint', manipulating them into abstract configurations.

Synonyms will show in Cape Town until 20 June 2015. Whatiftheworld
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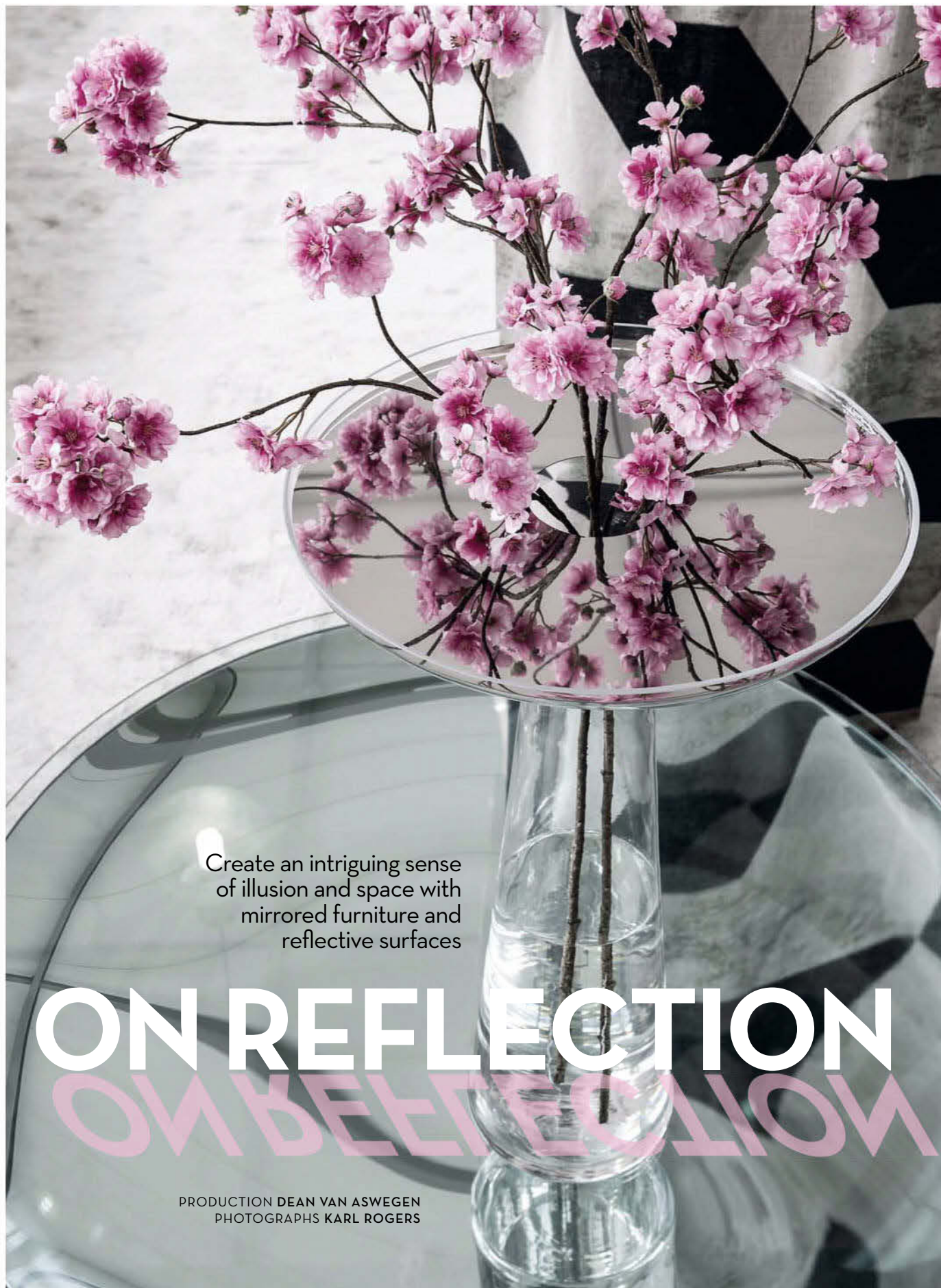
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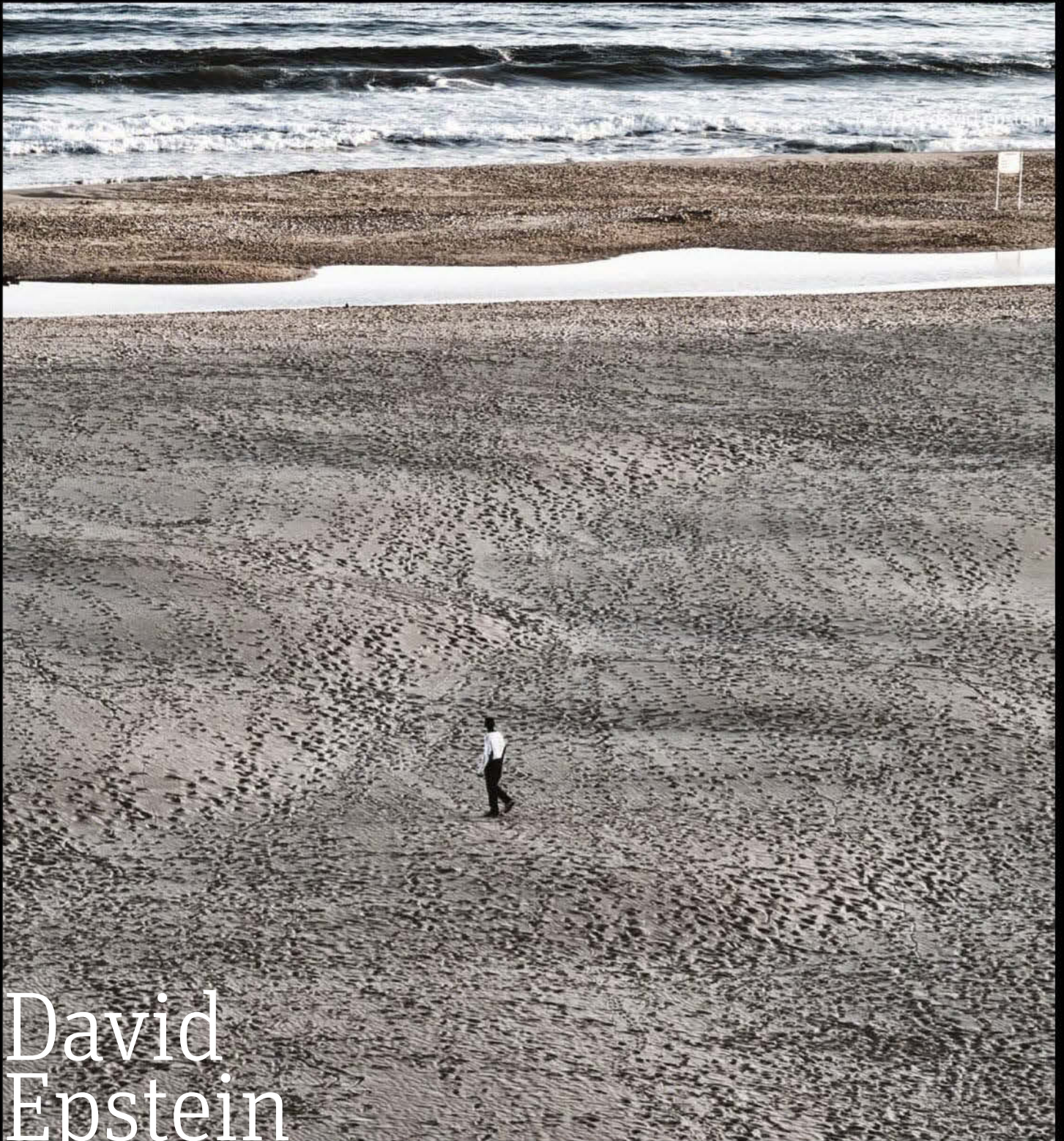
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The Gallery, 68 on Hobart. Cnr. William Nicol & Dover, Bryanston. www.grahamsgallery.co.za  Grahams Fine Art Gallery



CLOCKWISE FROM RIGHT The Spier Secret Festival brings food and wine lovers to the estate; Spier Secret by night; Hannerie Visser of Studio HV; an abandoned CBD space transformed in Cape Town



A Secret Shared

Know where to look and you'll discover Spier's Secret Courtyards – inner-city enclaves of fine food, curated art and, of course, bottles of their finest

TEXT CAYLEIGH BRIGHT



When there's a lot going on, a novel experience is a valuable one. Cape Town's social calendar fills up fast, and in the Cape winelands, lovers of food and drink are spoiled for choice. It was from this realisation that Spier's plan to create memorable spaces and strengthen its links with art and design was born, and it was into the capable hands of experienced design and food brand consultant Hannerie Visser that the idea was placed. So, what to do to attract set-in-their-ways city dwellers unlikely to venture

to the estate to sample its wares? If they had not yet come to Spier, Spier would go to them – and with the Spier experience, a love of art and design would be included along with it.

Aiming to establish a creative space that felt inviting and fun, but also conveyed Spier's longstanding affinity for art, Hannerie's Studio HV worked with interior designer Hendrick Coetzee in Cape Town, while designer-maker consultancy Thingking created seating from Spier Creative Block wine boxes. What's so special about Creative Block? This ▶

CLOCKWISE FROM RIGHT
Details printed and tiled at
the Spier Secret Courtyards;
monochromatic, patterned tiles
make up the feature walls; the
wine menu at the Spier
Secret Courtyard

OPPOSITE PAGE FROM
TOP LEFT Liza Grobler's
collaborative, mixed-medium
pieces; Creative Blocks on
display and for sale; outdoor
feasting is enjoyed by visitors

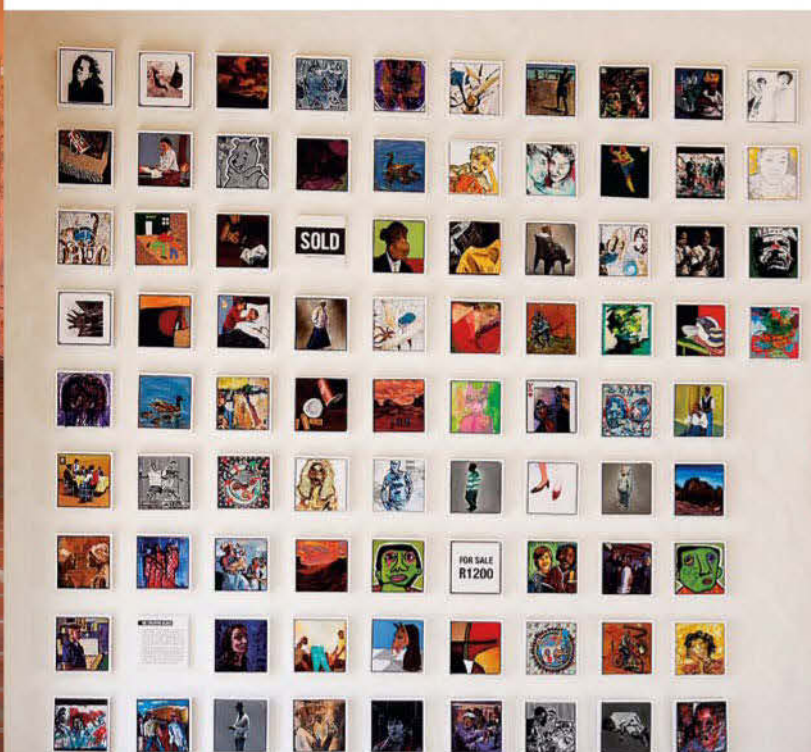


collection of wine is closely linked to The Creative Block Art Project, which allows both emerging and established artists to create small canvases that collectors can buy and arrange in the quantities and configurations that suit them. What better way to get acquainted with new work? But back to the courtyard.

In the Mother City, the first Spier Secret Courtyard opened just off of Bree Street in a neighbourhood that's been described as 'up and coming' for years – and in terms of food, design and retail, it seems to just keep getting better. The area also plays host to

monthly night-time art walkabouts, First Thursdays, and it was perhaps due in part to this happening that the Courtyard so quickly made a name for itself – stepping in for a glass of wine between gallery viewings was a no-brainer. The finishing touches? A distinctive logo designed by Kinsmen Collective, and a bold wall installation of black-and-white half-square tiles by Renée Rossouw.

Following its popularity in Cape Town, the courtyard next opened in Joburg, in a disused shop that was given a new look by interior designer Klara van Wyngaarden.



WORK OF ART

Spier's Creative Block 2 is number one among the toughest wine critics

With hints of kiwi and peaches on the nose and winter melon on the palette, Spier's award-winning Creative Block 2 2014 Sauvignon Blanc is an unconventional wine – the perfect partner to a spicy pulled pork or ceviche.



The event drew the cutting-edge locals that the area is now best known for.

But the urban expansion doesn't mean that Spier's home base is being neglected. Early this year, the Spier Summer Exhibition showed off the work of Liza Grobler and her collaborations with Mark Rautenbach, Marlise Keith, Barbara Wildenboer, Jeanne Hoffman and Daniella Mooney, resulting in a collection of works in materials from yarn and waste products to bronze and stone. A Spier Secret pop-up wine bar has been housed in the estate's 1778-built Jonkerhuis and, looking ahead, this and other Spier

buildings are set to undergo extensive renovations. The estate's architectural assets – it's home to 21 Cape Dutch gables, more than any other wine farm in the Cape, and what is believed to be the oldest wine cellar in the country – will be preserved, while the historical importance of the old slave quarters will be honoured.

For food lovers flocking to the next Spier Secret Festival, and for any visitors stopping by the estate later this year, there will be plenty of new spaces to explore. ■ **Spier Secret Courtyard** 📍 spiersecret.co.za; **Studio HV** 📍 studiohv.com

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Interlocking Forms

For an artist whose sculptures are influenced by the physical and historical features of urban spaces, a city-centre studio in a 100-year-old former warehouse seems a fitting pad

TEXT DOMINIQUE HERMAN
PRODUCTION MARTIN JACOBS
PHOTOGRAPHS SEAN CALITZ



Artist Rodan Kane Hart at one of the desks he picked up at Antiques on Kloof. 'I liked the modernist aesthetic of the legs,' he says



CLOCKWISE FROM LEFT Rodan hard at work on a maquette for a three-metre-high mild-steel sculpture; note- and sketchbooks and an abstraction of a tree Rodan envisages as a public work; his aluminium and brass *Connected Sculpture Series* has 'the illusion of warping and bending space around architectural forms'



'Being in the city does have an effect on my work'
Rodan Kane Hart



Growing up in Troyeville, Joburg, gave sculptor Rodan Kane Hart 'an appreciation and interest in the city'. About a year ago, he moved into a 120-square-metre studio in Cape Town's CBD in a building occupied by PR, architecture and interior-design firms – and one other full-time resident.

'It was in good nick', Rodan says, despite having no kitchen and a few missing ceiling panels, which he used to his advantage by hanging one of his sculptures from the substructure.

He painted the mauve walls and green I-beams white, built a small kitchen – doing all the plumbing himself – and hung fluorescent tube lights to illuminate the workspace that he uses for drawing, conceptualising and occasional model-making. 'White alleviates the pressure of everything – it frees it up,' he says.

The grid of the existing layout, created by the steel support beams, demarcates the space into blocks for sleeping, working, eating and lounging. Rodan likens the concept to 'open architecture', where the walls are ▶



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‘To be prolific, it’s important to have an environment where it’s easy to work’

CLOCKWISE FROM RIGHT
Sitting with Whatiftheworld
curator Ashleigh McLean at
Max Bagels on Bree Street;
Interlocking Sculpture Series
(M); a dining table Rodan
made in front of *Absolute
Reflection*, a stainless-steel
collaboration with artist
Jonathan Freemantle



removable, eradicating the need for the function of each particular space to be predetermined.

‘It’s great to see the exposed details of a space like this – brick walls and posts and lintels. That’s what makes the space. It’s the most rudimentary form of architecture, which is just so enabling. So much can be drawn from it.’

Rodan has filled the space with furniture he’s made and pieces from auctions, charcoal drawings done at university, a Herman Miller-designed Aeron office chair, his oversized art tomes and collection of 70s and 80s punk, post-punk and new-wave records.

‘Things are on chairs, under chairs,’ he admits. ‘Because there’s not a lot of storage, everything is permanently on display, so you have to come up with a system to organise things. At the forefront of that is the need to find specific objects and then start to present them.’ Rodan’s system is clear, for instance, in the open book on the dresser, the collection of fragrances atop a stack of books with a mirror behind it next to the bed, or the record he’s playing at the moment that sits on a brass stand he made to display it.

The artist believes you should curate your space so that everything has a place. In this way, your home gives you ‘an opportunity to tell somebody what your interests are.’ ■ **Rodan Kane Hart** rodankanehart.com; rodankanehart.tumblr.com





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1 SEDUCTIVE SPACE

With its clean lines and simple forms, Duravit's Vero collection contrasts with the soft, organic shapes of the surrounding natural elements, making it the perfect choice for this semi-outdoor bathroom. ►

WATER WORKS

Kelly Adami dives into the latest bathroom trends, from new-look basins to must-have baths and bright tiles

SHAPE UP

Curved or squared, set on the countertop or as an undermount – the options for basins are endless. Choose from these.

2 DO THE ROUNDS

If your bathroom makes use of strong linear forms, choose a curved countertop basin to offset the straight lines and soften the space. Bright, light-filled bathrooms are always best, so make the most of available natural light. Consider extending your window from ceiling to floor and continuing your vanity in front of it, so as not to sacrifice surface space.

Get the look For a round basin such as this one, try the Flaminia '5059222' mini twin-set vanity-mount basin, R1 860, Still the Bathroom Gallery.

3 STANDING TALL

A single freestanding basin is ideal for small guest bathrooms as it provides an elegant design solution that eliminates the need for bulky cabinetry.

Get the look For similar options, consider the Agape Pear 'C Island' pedestal washbasin, from R48 957, Lavo Bathroom Concepts, or the Annelie basins, from R5 928, Dado Baths. ▶



New-look basins

Designer items to inject instant style into your bathroom

Take inspiration from the new range of LAUFEN washbasins, with slim, rimless edges and graphic definitive forms. Pair with a bright colour or Moorish pattern for something utterly unique. Supplied locally by Italtile.





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PURE BLISS

As the definitive R&R locale, the bathtub area should be both spacious and soothing. Here's how to strike the balance.

4 CUTTING CORNERS

Transform an awkward space into a spot to recline in by building your bath into it. To surround the bathtub, choose a complementary surface that adds warmth and comfort. If you can include a large window that looks out onto a spectacular view, why not?

Get the look Consult your architect for advice on building a bath into tricky spaces.

5 SWEET SCENE

Create a beautiful aesthetic by partially surrounding your freestanding tub with elegant panelling, framing it as a focal point. Enhance the effect with well-matched artwork.

Get the look The 'Marlborough' and 'York' tubs,

prices on application, Victorian Bathrooms, both have a similar design. To create an equally attractive wall hanging, consider mounting panels of de Gournay wallpaper on a suitable backing.

FACE FIRST

The prep area – the sacred spot where we prepare to greet the world – should be crafted for comfort and ease of use.

6 DOUBLE DUTY

For guaranteed luxury in your prep area, double up on fixtures so that you and your significant other both have ample room to go about your morning routines. At Majeka House in Stellenbosch, the unobtrusive 'Gramercy' washstand, custom-designed by Etienne Hanekom Interiors, adds a sense of spaciousness.

Get the look Go to Victorian Bathrooms to source a similar classic-style vanity with elegant chrome legs. ▶



Must-have baths

When it comes to contemporary tubs, curves are in

Below from top: Top Elite 'Swoop' bath, R15 000, Lavo Bathroom Concepts; freestanding 'Contemporary' copper bath, R34 000, Wauhaus



6



PHOTOGRAPH 4: TOPHER AYRHART; PHOTOGRAPH 5: SIMON UPTON; PHOTOGRAPH 6: ELSA YOUNG



FINISHING UP

Bathroom finishes can make all the difference. Do you want wild and wonderful or sleek and sophisticated?

7 DISTINCTIVE STYLE

For something different, carry your floor treatment up onto your walls. If you use statement tiles, keep your fixtures and fittings simple.

Get the look Try the Douglas Jones Cube range, from R97 per sheet, Natural Stone Warehouse.

8 INTO THE BLUE

Aqua hues are ideal for creating a relaxed bathroom. Add rugs in a contrasting colour for a touch of drama.

Get the look Metro gloss bevel tiles in Cobalt Blue, R305.52 per square metre, Kenzan Tiles.

9 BLACK AND WHITE

A fail-safe, classic choice. Update it with glossy subway tiles and frameless glass.

Get the look Metro gloss bevel tiles in Black, R239.40 per square metre, Kenzan Tiles.

Must-have stool

Freestanding furniture is a handy way to add surface space for towels and chic toiletries

Kartell by LAUFEN 'Max-Beam' stool in Tangerine Orange, R7 250, Italtile. *For suppliers' details, see page 142*



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The (Kitchen) Update

The Big Picture

Make sure your kitchen has everything from supersized storage to concealed power points with a definitive design approach. We look at two space-savvy solutions



SLEEK AND DISCREET

The Brief To create an open-plan kitchen with a cooking area not visible from dining or living areas.

This state-of-the-art bulthaup b3 kitchen has been customised to meet the clients' requirements. 'We've used a combination of light and dark surfaces to define areas and to give the kitchen a natural camouflage within the open-plan space,' explains bulthaup Design Director Ramón Casado. Cooking appliances from Gaggenau's 400 series — including the combi-microwave, coffee machine and warming drawer — have been selected for their premium quality and understated elegance. ▶



GREAT IDEA

Drawer-organising systems that allow you to adapt the size of the compartments easily according to the shape and measurements of your crockery sets.

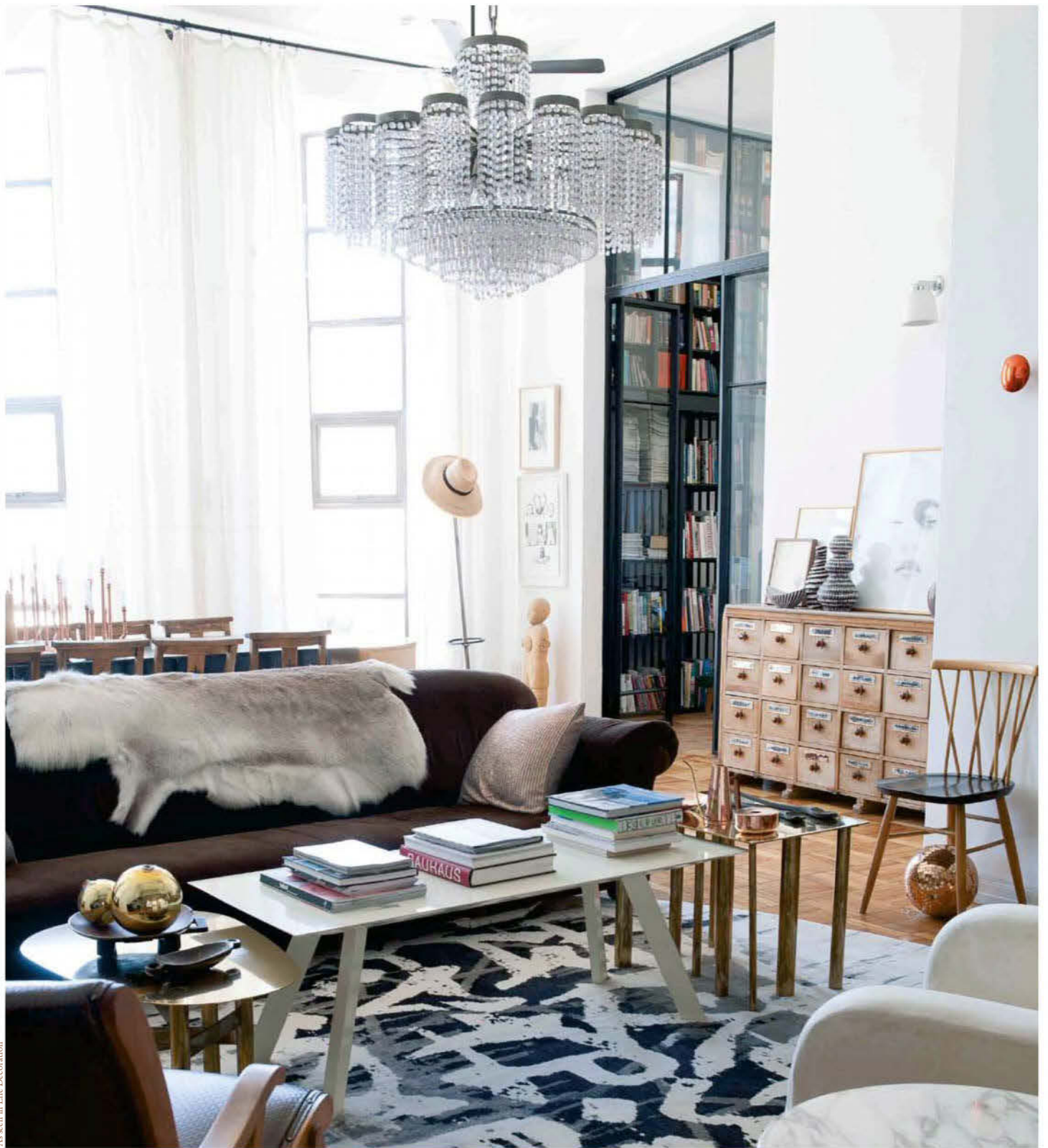


THE FINE DETAILS

The right finish can make all the difference. 'Oak structure in Black Grey has been used for the breakfast bar and storage area,' explains Ramón. 'White laminate has been used in the prep area facing the window to bring a softened look that contrasts with the luxurious, textured finish of the oak.' In the cooking area, dark-aluminium wall panels have

been used to help blend the hardware into the surrounding cabinets. For bulthaup, a seamless aesthetic is everything and flush finishes (see the prep sink's perfect fit) are a signature standard. As is customary in bulthaup's kitchen designs, all materials have been fitted with a finish that creates a perfectly seamless aesthetic. ►





As seen in Elle Decoration

Arabesque, Vintage Collection



GREAT IDEA

For hassle-free gadget use, we love these plug points cleverly incorporated beneath the counter.

COUNTER REVOLUTION

The Brief The clients were after a compact yet comfortable family kitchen that includes all the mod cons.

'This island makes use of the signature bulthaup monoblock design,' says Ramón. As such, it has a seamless surface with no visible joins – a feature that helps to keep the kitchen aesthetic clean and strikingly simple. While the design is neat and compact, it simultaneously provides plenty of storage. A pocket-door unit offers a unique solution for storing glassware and appliances – such as the kettle, toaster and coffee machine – and it can be left open while in use. ■ **bulthaup**
livingkitchens.bulthaup.com





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FROM LEFT: SANDERSON
OPTIONS 10 'MAHESHWAR
STRIPE' **WALLPAPER** IN IVORY,
R1 141.14 PER ROLL, AND
ZOFFANY ELEMETI 'WILD SILK'
WALLPAPER IN FIG, R2 317.62 PER
ROLL, BOTH ST LEGER & VINEY

CLOCKWISE FROM TOP: DULUX
'VOLCANIC SPLASH 3' **PAINT**,
FROM R330 FOR FIVE LITRES,
DULUX 'COPPER ORANGE' **PAINT**,
FROM R330 FOR FIVE LITRES, AND
PLASCON 'SHOW STOPPER' **PAINT**,
R398 FOR FIVE LITRES, ALL
BUILDERS WAREHOUSE

Brick Red

Other options for an earthy, on-trend palette
if Pantone's 'Marsala' proves too tangy

ROSET ITALIA BERTJAN POT
'HEX HEX' **RUG** IN STRAWBERRY,
R33 572, LIGNE ROSET



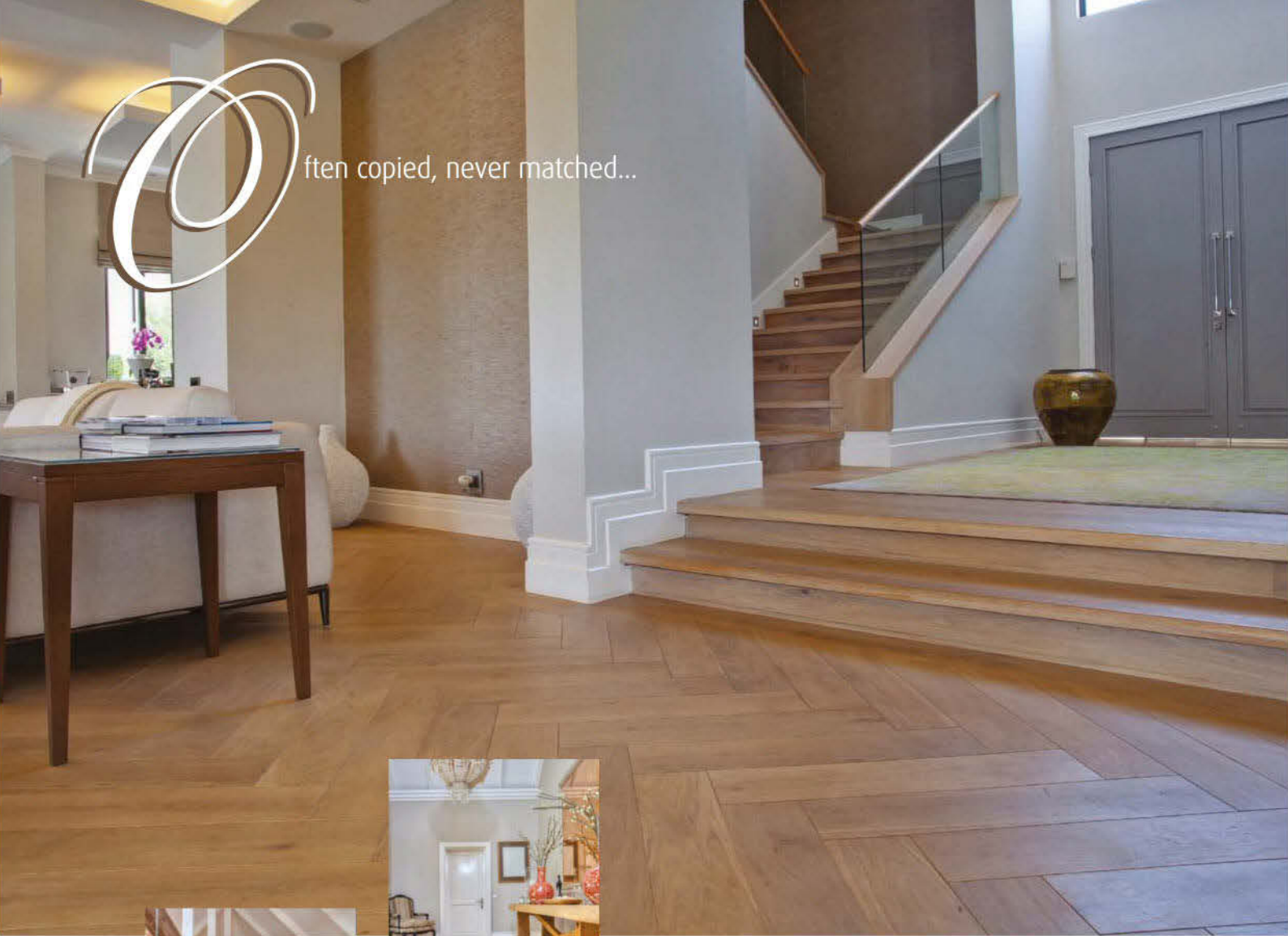
ECHO
INDIENNE
'MADIRA'
FABRIC IN
PAPAYA, R596
PER SQUARE
METRE,
ST LEGER
& VINEY

ABOVE FROM TOP: MAMA AFRICA
'XOLANI' **FABRIC** IN SUNBURNT, R478
PER SQUARE METRE, AND MAMA
AFRICA 'ZOLA' **FABRIC** IN SUNBURNT,
R478 PER SQUARE METRE, BOTH
HERTEX; 'FACET' **FABRIC** IN CORAL
ROSE, R378.90 PER SQUARE METRE,
TESSA SONIK FABRICS

ABOVE FROM LEFT: ZOFFANY 'TUSSAH DAMASK' **WALLPAPER** IN RED,
R2 211.60 PER ROLL, ST LEGER & VINEY; PIERRE FREY RACINES 'CYMBALE
FP350004' **WALLCOVERING** IN FEU, R4 449 PER METRE, MAVROMAC



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see page 142*



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gardens

Inspiring spaces, practical ideas and must-have species

In the Pink

From blazing fuchsia-coloured blooms to the softest coral shades, pink is the hottest colour to plant in the garden this year

Fig 1
Veltheimia bracteata



Fig 2
Crinum
graminicola



Fig 3
Watsonia borbonica



Fig 4
Leucospermum heterophyllum
'Hullabaloo'

Word on the ground is that garden enthusiasts are adding more than just a splash of pink to their gardenscapes these days. Here, we've picked our favourites for your outdoor space.

1 *Veltheimia bracteata* is a drop-dead gorgeous addition to the shade garden, producing pendant-like flowers on tall, upright stems from July to October – and birds simply love it.

2 With its oversized and lipstick-pink blooms, the *Crinum graminicola* adds drama in spadefuls to gardens in Gauteng and North West province.

3 The elegant stems of *Watsonia borbonica* are great for winter- and summer-rainfall areas – provided its feet are planted firmly in well-drained soil.

4 Touted as the ground cover du jour, the sugar-pink pompom-like blossoms of *Leucospermum heterophyllum* 'Hullabaloo', available from Arnelia Farms, will add bursts of colour to your garden in spring.

5 We love the coral pink David Austin Rose 'Albertine' for its heady fragrance and profusion of summer blooms that make excellent cut flowers.

6 What plant palette would be complete without a feathery grass like *Melinis nerviglumis*? You can also check out the Proven Winners 'Pink Champagne' variety.

7 Pelargoniums are adaptable, gloriously fragrant, long flowering, waterwise, and pink (well, mostly), with *Pelargonium cucullatum* being no exception. Plant in a sunny position in soil that is free-draining.

■ Arnelia Farms 🌐 www.arnelia.co.za



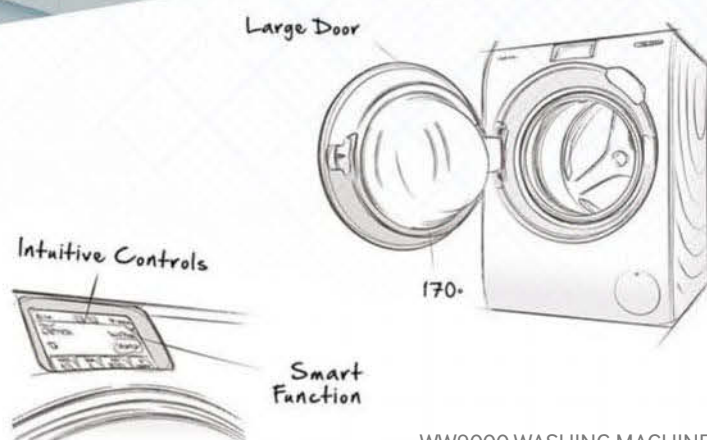
Fig 5
Rose 'Albertine'



Fig 7
Pelargonium cucullatum



Fig 6
Melinis nerviglumis



WW9000 WASHING MACHINE

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A move toward open plan living means home appliances are now on show. By choosing products with sleek designs and clean colours, you can ensure that every area in your home is perfectly chic.

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Part of the charm of this beautiful washing machine is its perfect blend of a sophisticated exterior design with a Wi-Fi enabled intelligent washing experience. The artistic wave line pattern and the elegant ice-blue door adds a touch of cool ambience to the room bringing a feeling of understated chic that fits beautifully into any home.

What makes this washing machine second to none is its built in SMART features which can be operated remotely from your smartphone with Intuitive Controls. Program it to wash while you're in a business meeting or out-and-about and return home from a busy day to find fresh, clean clothes, making every washing experience enjoyable and convenient.

The Samsung WW9000 washing machine is complemented with a Signature Promise that offers world class exclusive service benefits, each one imbued with the prestigious service quality that customers have come to expect. The offering is comprised of free delivery, product connection, in-home training and removal of any packaging to ensure the introduction of this new product addition to your home is an easy, worry-free experience.

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One for all seasons

Landscape Designer Francesca Watson has created a tapestry of clever planting that's striking enough to draw you into the garden whatever the weather



CLOCKWISE FROM TOP LEFT Masterfully clipped shapes and contrasting textures add a glamorous ambience to this natural gardenscape; a wicker planter houses a frangipani at an entrance; a slatted timber screen offers screening from coastal winds

‘The best way to cope with any site, particularly a difficult one, is to acknowledge where it is,’ says Landscape Designer Francesca Watson. You do this by using plants and materials found naturally, since these provide that all-important ‘sense of place’. In this Cape coastal garden, slabs of rock found on-site were incorporated into the design and much of the plant selection comprises varieties typical to the area. The result is a glamorous and natural landscape.

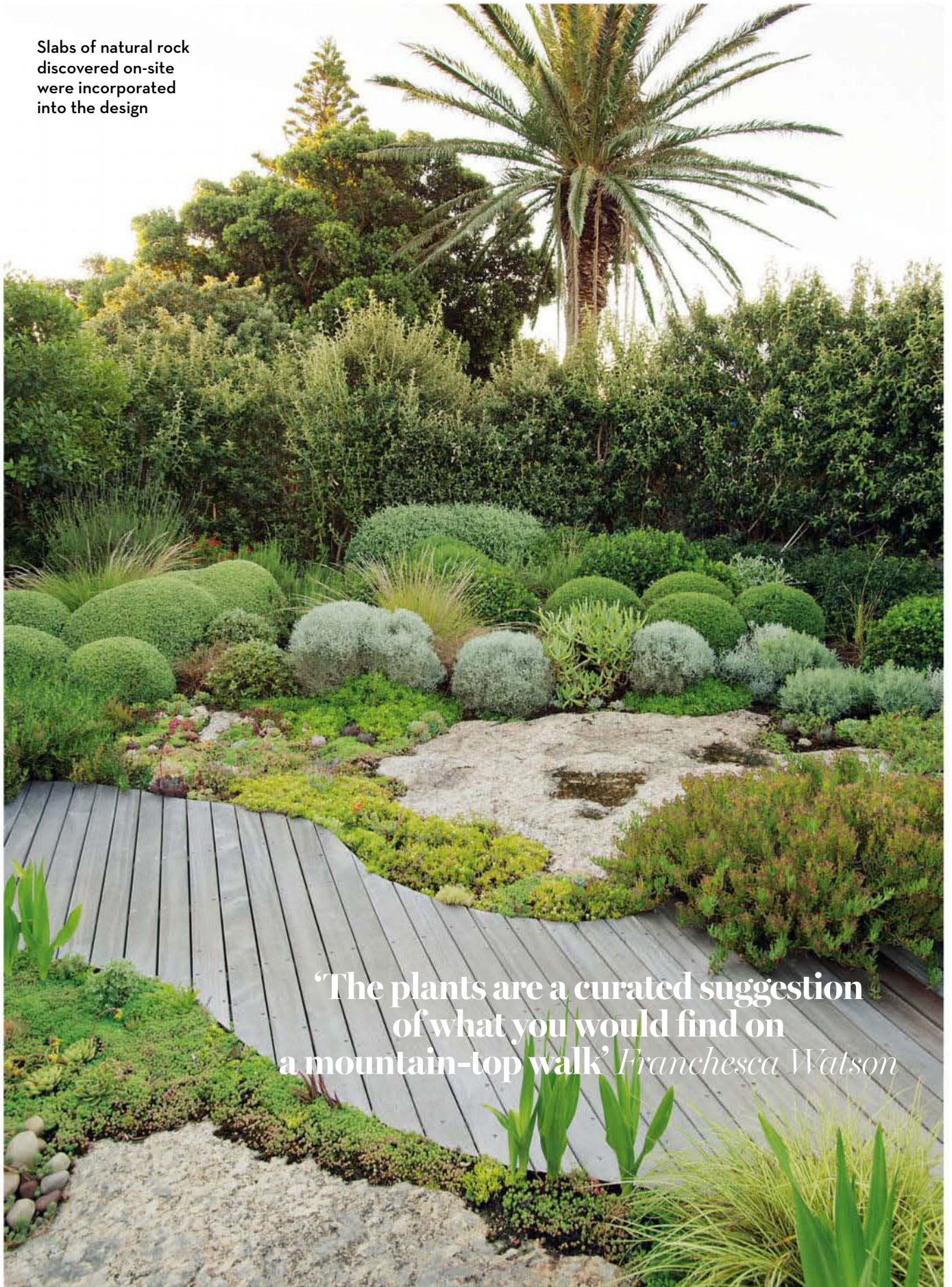
Shape and form

Fundamental to this garden holding its own through the seasons is a strong backbone of plants that can withstand salt-laden winds, hold their form during winter and display texture and foliage that is both interesting and clippable. A tall order, some might say.

‘The key is to keep it simple and defined,’ says Francesca. To this end, she mixes a large component of indigenous material with some Mediterranean stalwarts. Indigenous species – such as *Aloe striata*, *Crassula expansa subsp. fragilis*, cotyledons, senecios and echeveria – all ticked the necessary boxes. ‘I included ground-hugging varieties too,’ adds Francesca, ‘like *delosperma* for pops of late-winter colour.’ Fine, silver-foliaged species vibrate against the deeper coloured leaves of *Jasminum angulare* and the lime colour of *Pelargonium crispum*. *Solanum africanum* was selected for its ability to thrive in sun and semi-shade. Other hardy species include *Raphiolepis delacourii* and *Trachelosperum jasminoides*.

All the shapes in the garden are bold and intentional. The decked walkway was planed into organic curves reflecting domes of masterfully clipped plants, which ▶

Slabs of natural rock discovered on-site were incorporated into the design



‘The plants are a curated suggestion of what you would find on a mountain-top walk’ *Francesca Watson*

GARDEN PROJECT



contrast with the textures of grasses and succulents. Spring and summer-flowering irises, lavender and oleanders add seasonal surprise. 'When you're moving through a contained garden, every detail should add value,' says Franchesca. Even flowering plants are chosen to look good year-round.

Screening

Always a consideration, especially in harsh and windy coastal conditions, a number of screens were created. A double hedge was planted alongside the main deck, made up of an existing olive hedge 'which we strengthened with interplanting bulletproof *Coprosma repens*', Franchesca explains. On the front terrace a slatted side screen is draped with *Trachelospermum jasminoides* to hide views of the neighbour. 'When dealing with wind it's good to create a permeable screen so as not to cause wind deflection eddies,' advises Franchesca.

Accessorising

'Many details provide anchoring – particularly the collection of pots, artefacts and urns,' says Franchesca. Just inside the main gate is a table with a collection of potted treasures – a wonderful touch by the owners who are passionate collectors and plants people. A Corten-steel water feature on a terrace contrasts with the organic shapes in the scheme. With outsized urns and bowls they punctuate and add structure to this unique space.

■ **Franchesca Watson** 📧 franchesca.watson.com; **Garden Artefacts** 🌐 www.gardenartefacts.com



'Details provide anchoring – particularly the collection of pots, artefacts and urns'



CLOCKWISE FROM TOP LEFT Pots by Franchesca Watson for Garden Artefacts punctuate the outdoor space; a Corten-steel water trough lit from within adds evening drama to the space; an 'Acapulco' oval pot with *Rhoicissus digitata*; indigenous plants were selected for hardiness, nuance of colour, texture and the ability to hold their form through the seasons

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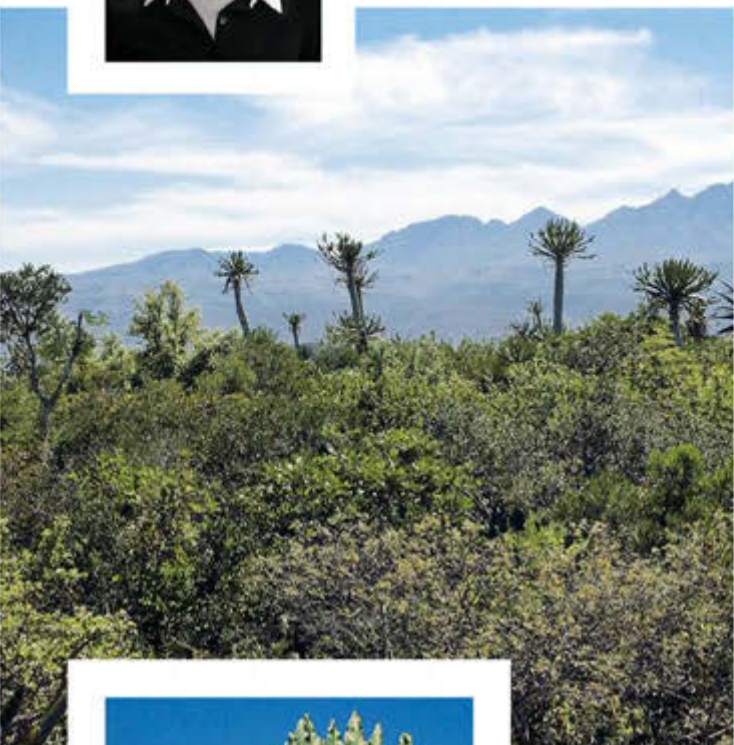


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Eastern Eden



Enjoy the charms of the Eastern Cape valley bushveld with Landscape Designer Franchesca Watson



FROM ABOVE
The distinctive
tops of *Euphorbia
triangularis* alter
the horizon of
Eastern Cape
veld scenes;
E. triangularis
with *Plumbago
auriculata*
flowering in
profusion in its
natural habitat

Everyone seems to have a favourite type of vegetation, most often it's that of their childhood memories. I'm a Durban girl, so I love that wet and steamy subtropical verdancy as if it were my own natural element. However, I must confess an extreme partiality to the Eastern Cape borderlands and the vegetation known as 'valley bushveld'.

The romance starts for me around Humansdorp or, inland, around Addo and Grahamstown. I think of the settlers and how they carved their farms out of the remarkable vegetation that grows there and a little part of me is secretly happy it was such a difficult existence, as some large areas remain unspoilt.

I revel in the way that there is a sense of tumbled togetherness, a gorgeous muddle of plants perfectly adapted to the often harsh conditions. They are habituated to feast and famine as it's a land of extremes – the plants have to be clever to survive. It's surprisingly lush, but there's always a hard edge. You'll find plants that are literally tough to the touch, but have wonderful form. Amidst the spiky and spiny ones, soft little clamberers and graceful grasses and herbs fill every available space, taking cover with the stronger varieties. Overall, a lovely rosy-terracotta glow of coloured barks and new leaves can be seen amidst the predominantly dusky and olive greens.

Signature plants

There are certain key plants that conjure this Eastern Cape magic for me. Most exceptional would have to be the *Euphorbia triangularis*, or River Euphorbia or umhlontlo, with its distinctive candelabrum shape that rises up above the scrub, adding amazing texture to the landscape. There are many aloes too, but *Aloe ferox* – with its bright, reddish winter flower spikes, which can grow up to five metres tall – is possibly the most distinctive. *Portulacaria afra*, or spekboom, is a designer plant of the moment with surprisingly beautiful pink, starry, nectar-laden flowers. It's great for interesting leaf pattern in waterwise gardens – and there's a prostrate form too.





We all know plumbago, but you don't really know its possibilities until you've seen it here, in its natural habitat, clambering up its neighbours and extending its flowering arms out of the thicket. *Baubinia galpinii* is another exuberant plant at home here, spreading out with its fabulous orange flowers and handsome leaves – it suits slopes best, as it loves to flop. *Pelargonium peltatum*, or ivy-leaved geranium, is common, along with many other pelargoniums. Other small plants include the evergreen bulb *Hypoxis setosa* (African potato), which has starry yellow flowers and is used in the treatment of prostate cancer. An outstanding grass of the area is *Melinis repens*, the red-top grass, with its purple-pink seed heads.

Of the trees, *Cussonia gamtoosensis* is distinctive but I have a personal favourite in *Diospyros dichrophylla*. It has small, glossy, green leaves and curvaceous stems – wonderful. And if you happen to drive along the Olifantskop Pass, look out for *Loxostylis alata*, or Tierhout, with its new bronzy foliage in spring and its dense panicles of starry white flowers with pink calyxes in summer. Devastatingly beautiful. ■ **Franchesca Watson** ☎ 082 808 1287; 🌐 francescawatson.com. For indigenous plants, call Gael Gray of Good Hope Gardens Nursery ☎ 082 450 8907, or New Plant Nursery ☎ 044 889 0055

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Support Systems

Heidi Bertish explores ways to incorporate archways, supports and structures into the garden

1 Archways & Entrances

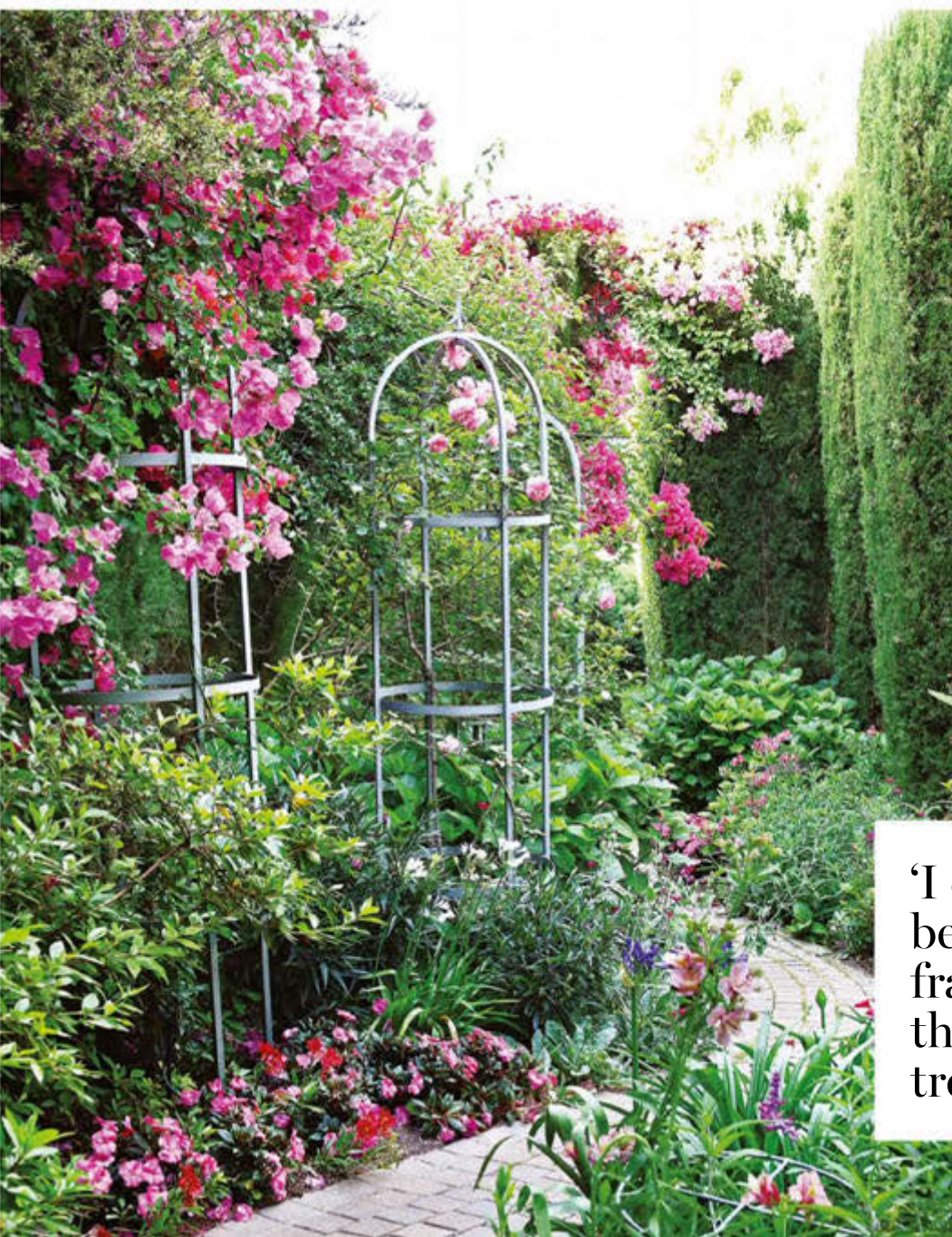
There's nothing like a rose-laden archway. With a circular water feature, a collection of terracotta pots, knocked-back gravel surfaces and Mediterranean-style plants, the classical roots of this look are sealed. For abundant, fragrant blooms, use 'Towering Rose Magic', from Ludwig's Roses. For a dramatic entrance solution to open, level spaces, a buttressed wall provides impact and rhythm. This example, designed by Jan-Heyn Vorster, disguises doorways to a guest cottage and storerooms within. **Tip** Complete the look with 6mm gravel or compacted laterite surfaces. ■ **Malan Vorster Architecture** 📞 malanvorster.co.za; **Ludwig's Roses** 📞 ludwigroses.co.za



2 Garden Rooms

'I love installing gazebos and follies at a distance from the house,' says garden designer Shirley Wallington. 'They become a place to go to and offer an opportunity to look back at the house or garden and see it from another angle.' They can also be used to frame a special garden feature or to create a focal point. Shirley suggests raising your structure slightly so that you step up and look down into or across the garden.

■ **Shirley Wallington** 📞 wallington.co.za ▶



3

Obelisks

These are great for adding structure and vertical interest to an outdoor space. Positioned along a narrow walkway, they maximise available space and create an accessible picking garden. Over time they'll also double as 'a cheeky addition that will allow a view of the climbing roses from my upstairs window,' says the owner of this garden. A courtyard potager garden is transformed with *Buxus sempervirens*-filled obelisks in raised planters. Not only do the structures bring symmetry and discipline to the space, they're a handy guide for the exact priming of the buxus too. Plasma Cutters offer customised obelisk design and construction.

■ Plasma Cutters ☎ 082 708 3160

'I chose jasmine because the fragrance close to the house is such a treat' *Carrie Latimer*



4 Pergolas

'They offer a unique opportunity for privacy, softening and shade,' says garden designer Carrie Latimer. Their height can be adjusted to frame views and protect from prevailing winds, with the added benefit of having fragrant plants close to the house or seating area. Above, Carrie planted star jasmine and wisteria to complement architect Wynand Wilsenach's natural timber pergola. **Tip** Do your best to plant climbers into the ground – climbers in a pot may reach their limit before they've covered the pergola.

■ Carrie Latimer 📞 www.carrielatimer.co.za;
Wynand Wilsenach Architects 📞 www.w2.co.za



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interiors

Welcome to the most inspiring spaces at home and away

PHOTOGRAPH: GREG COX

This Italian-inspired villa's natural palette and country aesthetic create a peaceful family home in keeping with its position at the foothills of the Stellenbosch mountains. *Full story, overleaf.*



The covered outdoor verandah is a much-loved spot, especially for weekend lazing. The cushions are made from vintage fabric from Heather Arnold's favourite shop in Stellenbosch, Nest

OPPOSITE PAGE Heather Arnold walking in the garden with one of her Ridgebacks, Nasche

set in stone



INSPIRED BY THE TRADITIONAL VILLAS OF TUSCANY, THIS FAMILY HOME SET IN THE STELLENBOSCH COUNTRYSIDE GIVES PRECEDENCE TO PRIVACY AND SANCTUARY

TEXT KELLY ADAMI PRODUCTION DEAN VAN ASWEGEN
PHOTOGRAPHS GREG COX



Heather

Arnold first laid eyes on the unique site that was to become her cherished family home 17 years ago. 'The site – an estate just outside of Stellenbosch – was breathtaking,' says Heather. 'We looked for a spot that would be fairly sheltered, but would also be slightly elevated, so that the house would have good views of the surrounding mountains.'

The barn-style stone house – a project born out of a desire for a life that celebrates the abundance and beauty of nature – was built with the help of architect Michael Dall. 'We aimed for a modern layout but with a traditional form, taking our lead from a Tuscan farm-style villa,' explains Michael. 'The floor plan takes shape over three separate rectangles that are linked by a common entrance hall, and each one encompasses a different function of the home – one houses the recreation rooms, one the service rooms and the last is for the bedrooms.'

The clients wanted a building that used a lot of stone, and emphasised that the dwelling should blend into the surrounding landscape. Stonework and roof tiles imported from Italy help to recreate the romance of the villa, while spaces designed to open up onto the surrounding landscape create a dynamic relationship with the outdoors.

When it came to the decor of the interiors, Heather, a keen gardener, was inspired by her surroundings. 'We are outdoorsy people, so we totally adore living in the countryside. I love the colours and textures of the garden, the vineyards and the mountains. As a result, I love using green in my interiors because I find it a very calming colour.'

Outdoor scenes and natural motifs used on textiles throughout the home are testament to this. But how did Heather combine





The television lounge with its exposed poplar beams

OPPOSITE PAGE
CLOCKWISE FROM TOP
LEFT Heather's beloved
portrait of the lady with the
buck teeth; a quiet spot in the
reading lounge; the red chair
was sourced in Woodstock



‘While the END result may look CASUAL and carefree, the house is the culmination of 15-odd years of *treasure hunting and curation*’

The reading lounge, mostly used in winter, becomes a cosy cocoon, when the curtains are drawn



DESIGNER SAVVY

A large part of the casual country appeal of Heather's interior is thanks to her vast collection and interesting mix of vintage fabrics.

Traditional English toiles and hunting scenes evoke ideas of history and tradition. Mixed in with ticking stripes and hand-embroidered florals, the result is quintessentially country.

The exterior, covered in Virginia creeper and vines, faces the Stellenbosch mountains

such a plethora of pattern and print and still achieve such harmony? 'My personal style is unfussy, comfortable and not necessarily always practical – just as long as I love it and it looks good. We designed the house with this attitude in mind, and everything just seemed to work.'

While the end result may look casual and carefree, the house is the culmination of 15-odd years of treasure hunting and curation. 'I started with just the basics in each room but because I'm a passionate stylist, I was always searching for bits and pieces that appeal to me. Slowly but surely, it started filling up. I even picked up a painting at a vintage shop of a middle-aged woman with very buck teeth! I don't think it's worth much, but it makes me smile every time I look at it.'

Almost as if it reflects the lives and personalities of the people living in it, the home's interior is constantly changing and evolving, thanks to Heather's keen creative eye. This is perhaps best expressed in a ceiling installation made from found branches which Heather created above the dining room that leads off from the kitchen. 'The branches have been secured to the ceiling and act as a type of canvas for hanging various decorations, creating a sort of feature art piece. It changes all the time, depending on the season. Right now it features glass baubles, lamp shades and chandeliers,' she says.

Surrounded by fynbos and partially covered in lush creepers, the home gives a feeling of safety and seclusion in nature. This is the result of a deliberate decision, explains Heather, 'Our home is our sanctuary and spending time with the family is very important to us, so we designed the house with privacy in mind.'

■ Michael Dall Architects www.mdarch.co.za



CLOCKWISE FROM TOP RIGHT Shades of pink and green in the guest bedroom link it with the garden; old wild olive branches create an interesting canvas for lighting; an old French linen curtain partly covers crockery in the kitchen



The open-plan kitchen and dining room is simply furnished, with white walls and natural wood
OPPOSITE PAGE The design of the house was inspired by tar-washed fishermen's huts in Southwold, Suffolk

ARTFUL IMBALANCE

AN AWARD-WINNING NEW BUILD WITH ASYMMETRICAL SPACES AND DIVERSE FURNISHINGS IS IN CONTEXT IN THIS UNIQUE RUSTIC SETTING

TEXT JENNIFER GOULDING PHOTOGRAPHS SIMON BROWN





CLOCKWISE FROM LEFT The Prince of Wales' Investiture chairs in the hall were codesigned by the 1st Earl of Snowdon in 1969; an old country-style desk sits at one end of the sitting area, which is used as an occasional workspace; a bath from Duravit and a slate-topped stand with twin basins furnish the main bedroom's en-suite bathroom; the sofas and ottoman are covered in turquoise fabric from Pierre Frey





It is so beautiful here, we didn't want to build something that would be too visible. We wanted something that would fit into the landscape,' says Lucy Turvill, owner of an award-winning new build in Suffolk, England. Architect Anthony Hudson looked to local landmarks for inspiration, drawing particularly on the tar-washed fishermen's huts in Southwold, a town on the North Sea coast. 'Lucy and her husband, Richard, were adamant that it shouldn't look like a barn, but it's a farming area and the site originally had a double-height barn, so we have also given it an understated architectural feel,' says Anthony. The result is a visually arresting and gloriously asymmetrical building that's completely in context.

When the Turvill family secured the plot, they asked Anthony to design the house. Their brief was for an H-shaped house with

cum-study. This double-height, highly glazed space leads to the kitchen on one side and the living area on the other, and is partially open-plan. Lucy describes the interior as, 'The most uplifting space – white with contrasting wood, old furniture and wonderful art.'

Lucy's sister, interior designer Virginia White, was put in charge of the interiors. 'I wanted to anchor the house with good furniture, pictures and sculpture. The house itself should be a background,' says Virginia. Although Anthony designed the space to accommodate key pieces of existing furniture, adding and refining the layout was a challenge because of the unusual rooms. Nevertheless, Virginia set about mixing the existing Georgian country pieces with items from her furniture collection. To this she added interest with details – traditional curtains and blinds in plain and highly decorative fabrics, splashes of colour from upholstery, cushions and lacquered furniture, and lighting that

'IT IS A RATHER UNEXPECTED WAY TO DECORATE A HOUSE

the kitchen and living areas in one arm, the guest quarters in another, and the middle acting as the body of the house. 'The H was radically delimited due to budget. It is more of a U shape, but that is the reality of new builds,' says Lucy. 'We are a small family, but we have lots of guests. We need plenty of space, but we didn't want the house to feel empty when we're alone.'

Anthony dealt with this by turning the gallery leading to the spare rooms into a self-contained study for Lucy, and creating communal areas with pockets for expansion that don't look empty when they're not in use. Each one is positioned to frame the views and capture the sunlight, creating an unusual layout without a single rectilinear space. 'There are no abrupt changes in the interior. You are subtly guided round the house by the inflected walls. It is like being a ball in a pinball machine – but in a calm, gentle way,' he explains.

The centre of the house is the dining room, which is overlooked by the gallery-

WITH A CUTTING-EDGE DESIGN, BUT IT WORKS'

ranges from simple pendants to glass lamps. She also played a large part in the design of the bespoke kitchen and advised on the flooring. 'I wanted the house to be warm, modern and well suited to Lucy and Richard's lifestyle, which is outdoorsy,' she explains. It is a rather unexpected way to decorate a house with a cutting-edge design, but it works wonderfully. The interior feels layered, comfortable and unpretentious, and the interplay between the architecture and the decoration is pleasing. But Virginia is not satisfied yet. 'The process is ongoing. In time, we'll bring some 20th-century classics into the mix. It needs more modernity,' she says.

Lucy and Richard are content to let the decoration evolve, but they are also happy with the house as it is: 'Anthony has built something that totally suits our needs. There is not an inch of dead space in the house. It's lovely to live in.' ■

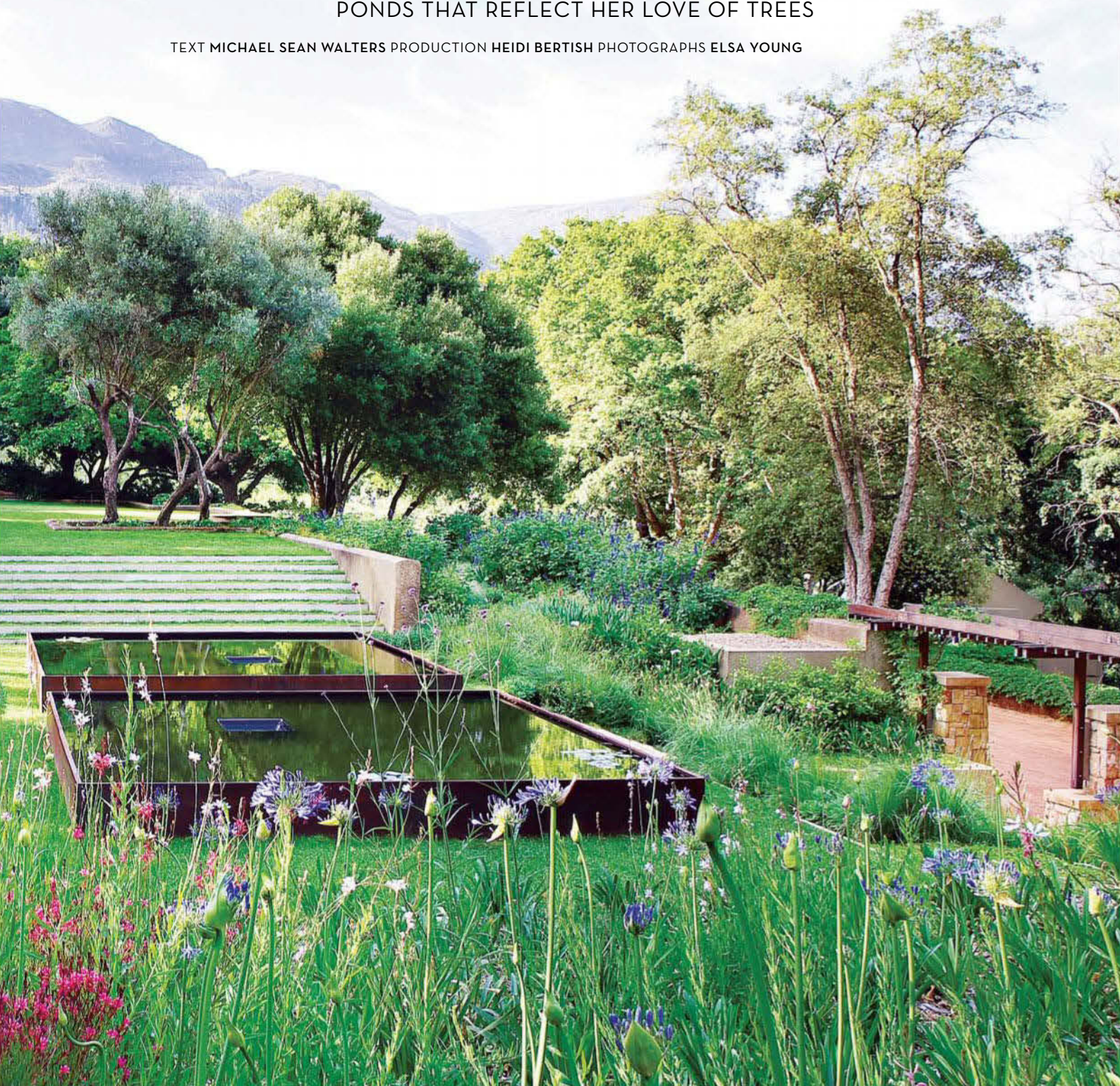


With gaura and agapanthus in the foreground, four still pools mirror the surrounding cork oak trees. Off to the right, a brick pergola and stairs create a formal entrance to the garden

Of Trees and Still Waters

THE LATEST ADDITION TO INA PAARMAN'S
EVER-EVOLVING GARDEN ARE FOUR SERENITY
PONDS THAT REFLECT HER LOVE OF TREES

TEXT MICHAEL SEAN WALTERS PRODUCTION HEIDI BERTISH PHOTOGRAPHS ELSA YOUNG



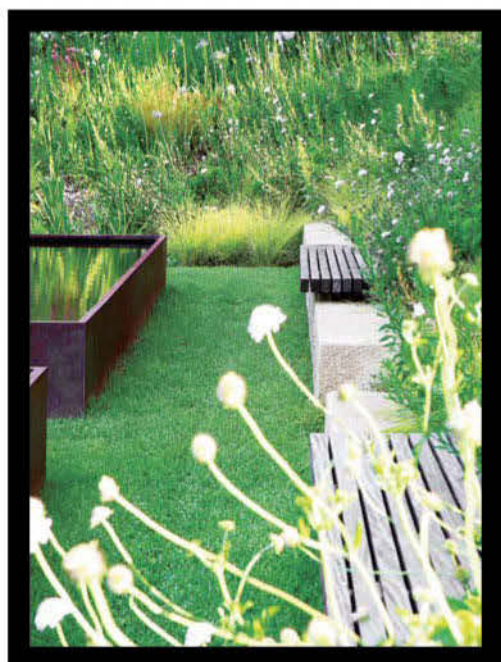



‘M

y son and I are tree fanatics,’ explains local food doyenne Ina Paarman. ‘They’re symbols of life and wisdom as well as being a haven for birds, people and plants. So when we saw this property more than a decade ago – complete with so many mature corks, camphors and Turkish oaks – my son, Graham, said, “We have a responsibility to buy this place and save these trees from any overzealous developers.”’

In fact, the trees on the Paarman’s six-acre Constantia property are so impressive that Brian Bredenkamp, a professor from Stellenbosch University, nominated one of the cork oaks to be declared a National Champion Tree in the next official listing.

‘The garden is ever evolving,’ says Ina. ‘It’s a constant work-in-progress, which keeps it engaging for me and the gardeners.’ Among its many features are a duck pond, a waterfall and a herb garden from which Ina regularly forages for herbs to use in her on-site development kitchen, where she works on their product range. ‘We want to add a chicken coop to extend that farmyard feeling,’ she says. ‘It’s nice to be self-sufficient – to be able to eat your own veggies and eggs.’ ▶



A photograph of a garden featuring a variety of plants. In the foreground, there are large, green, succulent-like plants with thick, pointed leaves. Behind them, there are tall, thin grasses and other green foliage. In the background, there are several trees with dense green leaves, and a stone wall or structure is visible. The overall scene is a lush, green garden with a mix of textures and forms.

Spread over three tiers, the garden includes a succulent section built on top of the office roof (the office skylight is just visible to the bottom left) featuring *Elegia tectorum*, *Aloe* sp., *Agave attenuata* and *Cotyledon orbiculata*

OPPOSITE PAGE CLOCKWISE FROM TOP LEFT Mixing texture with form is *Stipa tenuissima* among grassy *Gaura lindheimeri*; *Digiplexis* in season; the sandstone entrance steps are interplanted with *Sisyrinchium graminoides*, *Parahebe perfoliate* and mazus, flanked with linear hedges of *Searsia crenata*, with bronze daylily, *Sedum spectabile*, and a mix of grasses in between

Drifts of agapanthus and *Pennisetum massaicum* in the foreground add colour and movement to the garden design

OPPOSITE PAGE CLOCKWISE FROM TOP LEFT The mass planting of *Plectanthus ciliaris* overlooking the serenity pools echoes the rusty colour of the Corten-steel ponds; a path meanders through the upper terrace; benches built into the retaining wall offer a chance to relax while admiring the ponds, with *Scabiosa africana* in the foreground; agapanthus offer indigenous splashes of colour



This past year saw the addition of four serenity ponds devised by garden designer Mary Maurel, who worked with landscaper Heimo Schulzer.

'The scale of Ina's garden is huge,' says Mary. 'It needed an anchor to pull the property together, so we decided on four ponds that would act as mirrors, reflecting the cork oaks standing tall above them, the blue sky and, of course, the stars at night. The view is ever changing, depending on where you're standing.'

In a similar system used to create the reflective pools at the 911 Memorial Museum at the World Trade Center Site in New York, rim flows that are positioned asymmetrically among the ponds have the dual benefit of keeping the surface calm, while creating a hum of running water.

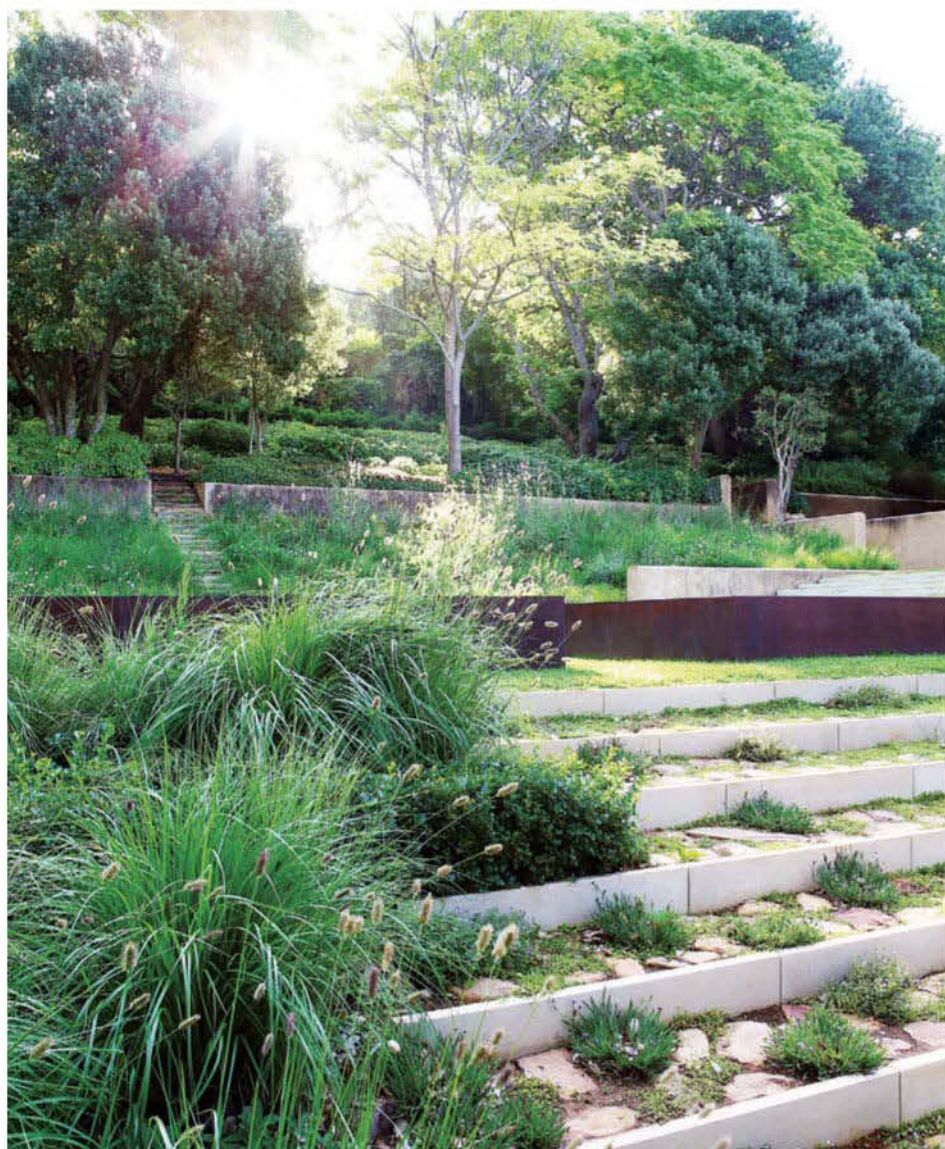
'The soothing sound adds another dimension to the garden,' explains Mary. 'We were able to achieve the noise without disrupting the surface — not even a ripple. To do that we had to ensure that the water flowed inwards evenly on all sides — that it was perfectly level. There was no room for error.'

These still waters run 1.2 metres deep. To maintain an air of mystery around the ponds' mechanics, the rim flows were made deep enough to ensure that you can't see their base when standing at the sides of the ponds. Additionally, Corten steel was chosen to house the pools because of the rusty patina it develops over time.

To contrast with the garden's somewhat formal elements — defined at the entrance by a brick pergola and stairs designed by Jan-Heyn Vorster — more informal touches have been added. For instance, grasses were planted around the pools to offset the vines that can be seen in the neighbouring vineyard.

'I favour a garden that is not too formal and full of indigenous plants,' says Ina. 'It reflects one of the best lessons about gardening — a garden is not a zoo where you plant one of this or one of that. You need to plant things en masse in order to achieve a natural look. After all, you can't improve on nature, only sculpt it.'

■ **Ina Paarman** 📧 inapaarman.com;
Mary Maurel ☎ 084 600 2636;
 📧 marymaurelgardens.co.za; **Heimo Schulzer Gardens** 📧 hsgardens.co.za;
Malan Vorster Architecture
 📧 malanvorster.co.za



In the cooking-and-dining area, a bookcase houses crockery. The outsized chair belonged to owner Minky Lidchi's parents

OPPOSITE PAGE A wide covered verandah was added to the house. The walls were stripped of their plaster to reveal the heritage leiklip and mud brick that was used in the early 20th century



time-lapse living

SHAKER STYLE MEETS SCANDI CHIC IN THIS SENSITIVELY RESTORED COUNTRY HOUSE THAT HONOURS ITS RURAL HERITAGE WHILE SUBTLY EMBRACING A CONTEMPORARY AESTHETIC

TEXT SALLY RUTHERFORD PHOTOGRAPHS GREG COX





In the heart of South Africa's wheatlands, in a small, sleepy hamlet called Koringberg, lies conservation and residential architect Minky Lidchi's serene weekend retreat.

'Seven years ago, I spent a weekend in the village with a friend who had a house here. I loved the place, so six years ago I bought what is now the garden section as an empty plot, sight unseen. Then the original owner of the land asked if I would look at his house next door – perhaps I knew someone who'd buy it? The windows hadn't been opened for decades, the kitchen resembled a grotto, and the house had six dark separate

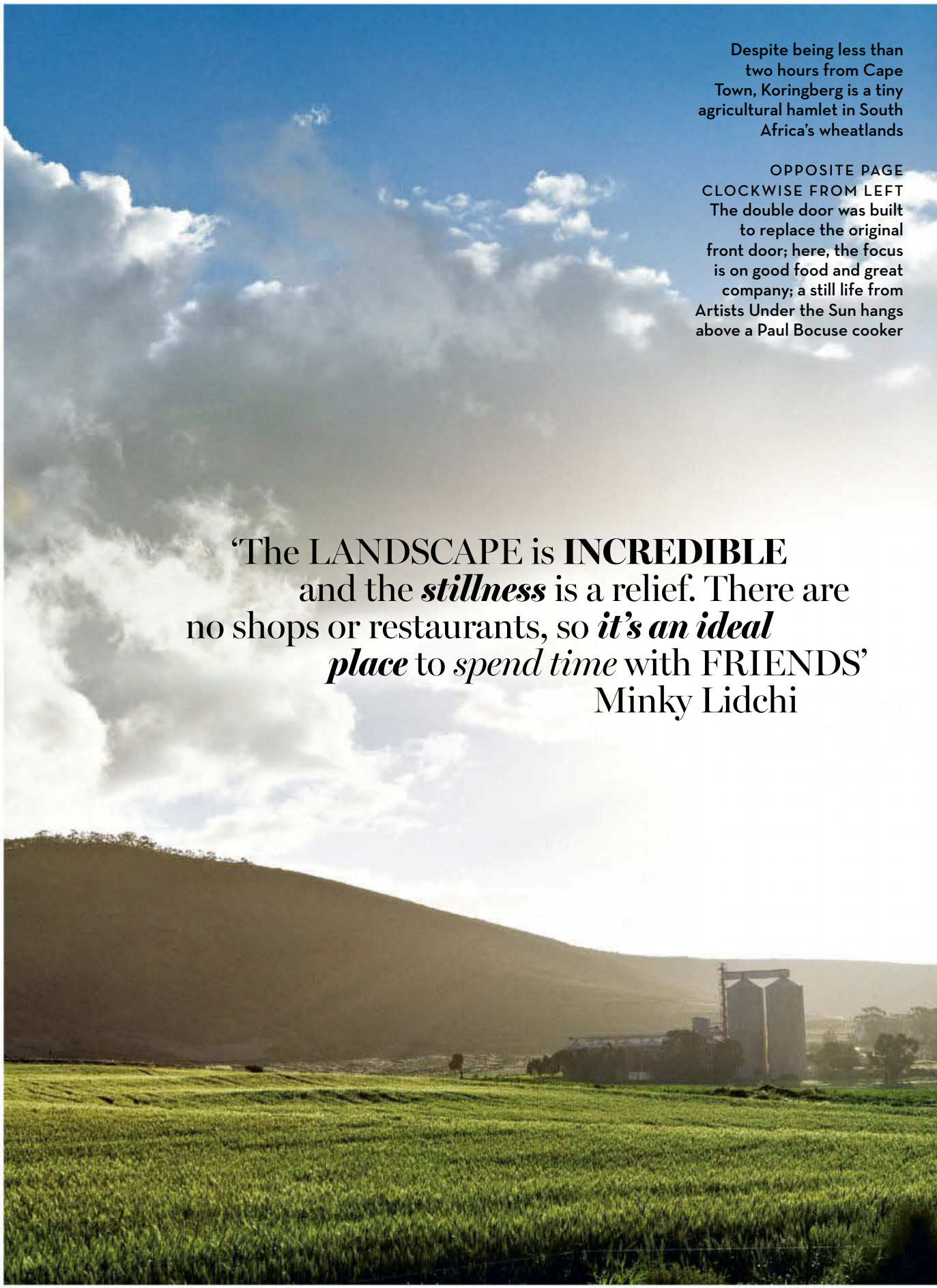
rooms, a long passage and a bathroom straight out of the ark. But within the hour I had made an offer and he had accepted.'

This may sound impulsive, but it shows the depth of Minky's response to Koringberg's golden allure. About 120km outside of Cape Town, the village feels remote. 'The landscape is incredible and the stillness is a relief. There are no shops or restaurants, so it's an ideal place to spend time with friends. There is no TV, and the 3G comes and goes with the wind – it's slow, like everything else here,' says Minky.

Minky put all her professional skills and conservation experience into sensitively converting the original house into a home that would feed her soul. She kept all

the original doors, shutters, architraves, windows and ceilings, but some elements were relocated. 'The stained-glass door that leads from the kitchen to the pool courtyard used to be the front door,' she comments.

This renovated 1920s house satisfies 21st-century needs while responding to its rural surroundings and the variable climate. The interior of the main house has been opened up around an expansive central kitchen and dining area, with the living area tucked into a corner forming an open-plan retreat focused around the fireplace. 'I don't have a kitchen as such,' says Minky. 'We cook and dine in the living space. I chose fewer rooms, but made them really comfortable.' A door conceals a hard-working pantry, ►



Despite being less than
two hours from Cape
Town, Koringberg is a tiny
agricultural hamlet in South
Africa's wheatlands

OPPOSITE PAGE
CLOCKWISE FROM LEFT
The double door was built
to replace the original
front door; here, the focus
is on good food and great
company; a still life from
Artists Under the Sun hangs
above a Paul Bocuse cooker

‘The LANDSCAPE is **INCREDIBLE**
and the *stillness* is a relief. There are
no shops or restaurants, so *it's an ideal*
place to spend time with **FRIENDS**’
Minky Lidchi



‘The lack of fussy FINISHES
lends the **HOME** an *honest* and
ageless SIMPLICITY’

With the original timber floors and ceilings painted white, the main bedroom is a light and airy cocoon

OPPOSITE PAGE FROM LEFT The pool used to be a fish pond; like the rest of the house, the main bathroom has a spacious, spontaneous aesthetic



DESIGNER SAVVY

The small pool in the courtyard between the main house and the guest cottage provides a welcome respite from the intense summer heat. Minky added several courses of bricks around the perimeter to transform the original shallow fish pond into this streamlined splash pool with a user-friendly edge wide enough to sit on or lean against if you're in the pool.



while the laundry was an essential addition to the outbuildings to cope with all the busy weekends. Airy en-suite bedrooms lead off the dining area. The spacious main bathroom is a fitting match for the roomy bedroom, while the cosy guest suite with its stable door leading to the pool courtyard has a suitably proportioned en suite.

Minky chose minimal details and authentic textures and the lack of fussy finishes lends the home an honest, ageless simplicity. The original high ceilings, thick walls and generous proportions keep the interior cool in summer. One of Minky's first moves was to strip off the cracked and damaged plaster inside and out, which revealed the original

external leiklip and internal mud bricks. It's this baring of the structure's bones that gives you a clear window into the house's history. Minky then bravely bag-plastered the walls and painted them white, inside and out, allowing the textures to speak for themselves. 'I love coming home to the whiteness and stillness,' she says.

The covered front verandah was a full-length addition. It offers an outdoor living and dining space in summer, and a sheltered spot in winter. Minky designed the space to bring sanctuary regardless of the season. With the live-in kitchen and dining space, the wide verandah, pool courtyard, garden lapa and comfy fireside living room, there is always somewhere to retreat to.

'I didn't want any built-in furniture, so all storage is freestanding except for the cooking and washing-up counter and the builders' workbenches that serve as counters for the bathroom basins,' says Minky. She owned most of the furniture and objects before she bought the property, and they reflect her eclectic life. But the essence of this timeless home is its generous capacity to soothe. It's a tranquil space that honours its heritage while being contemporary. As Minky says: 'This home is sacred. It's given me the time to catch my breath – the time to catch time itself. I forget about the world beyond and dwell only on the here and now.'

■ **Minky's retreat is available to rent.**

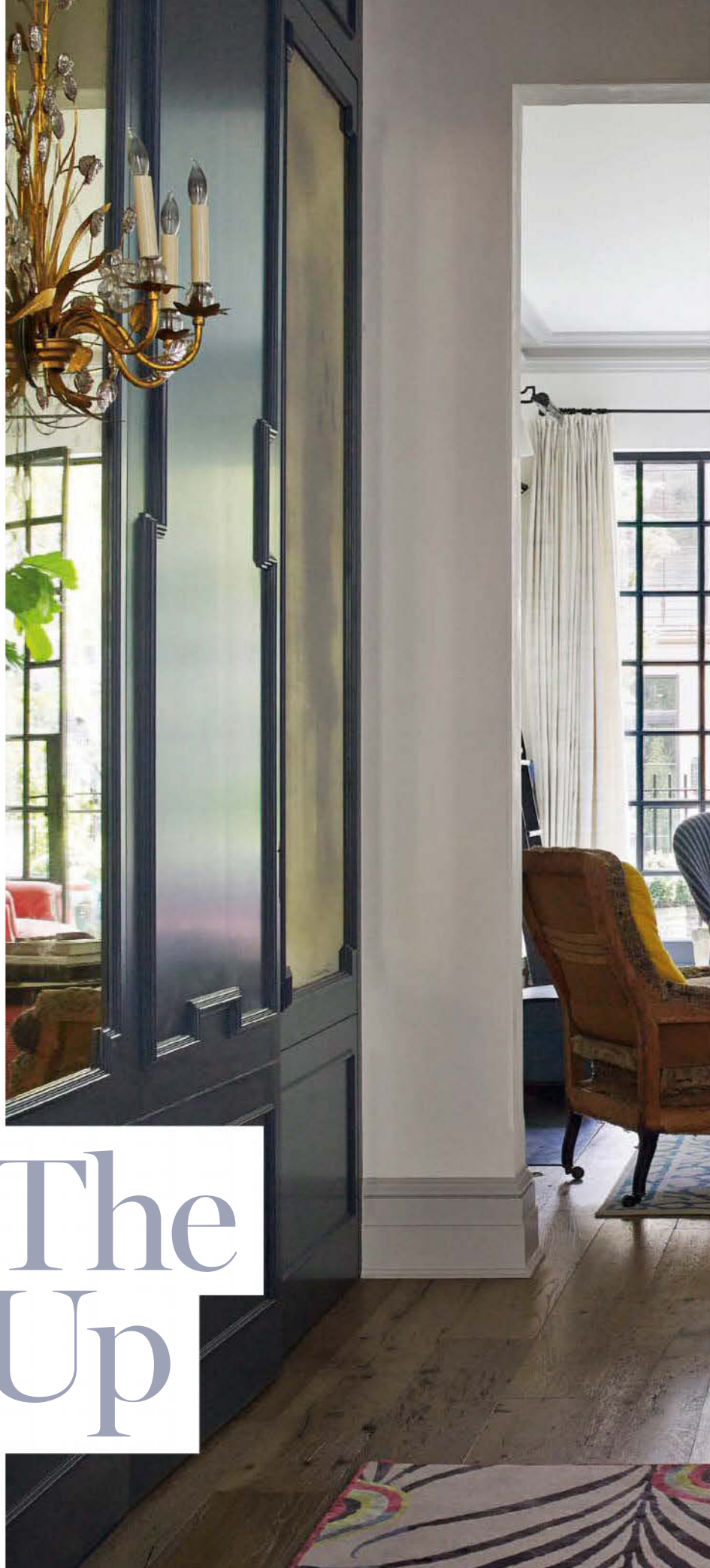
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TAILORED FOR FAMILY LIFE

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PHOTOGRAPHS NGOC MINH NGO

From The Floor Up



FROM LEFT On one side of the sitting room, a late-19th-century mirror hangs above a marble chimneypiece; in the same room, the rug complements the sofas and bright-red ottoman-cum-coffee table. Designed by architect Basil Walter, wooden panelling in the entrance-hall area conceals a 'secret' toilet and a coat cupboard





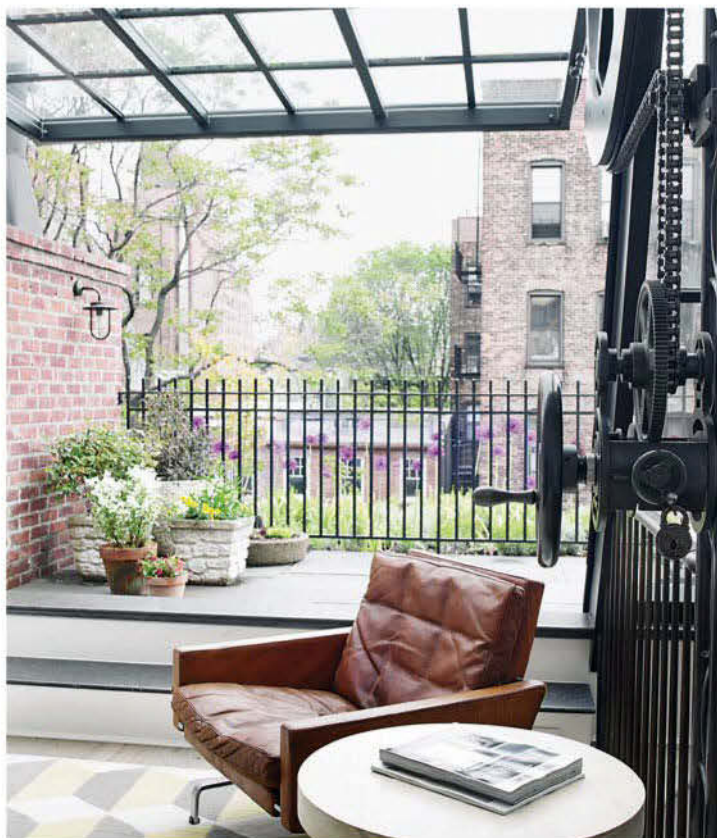
W

hen Jos White, an entrepreneur, and his wife, Annabel, former director of The Rug Company in New York, first moved to Manhattan, they lived in a classic loft. After Jos sold his company, they bought their dream townhouse in the West Village and hired architect Basil Walter to renovate it. After a three-year process, the result is an enchanting mix of grand and practical, open plan and intimate, English and American, playful whimsy – a disco ball in a bathroom and a stuffed peacock in a bedroom – bright colours and neutrals.

The entrance hall sets the tone with its custom-made wallpaper by artist Marcus James. English wildlife race over the top of ‘STOP’ signs, bridges, West Village cafés and other urban imagery. From this small space, guests step into an opulent 12-metre-long living area with huge tapestries and a wall of modern windows opening onto the terrace overlooking the garden.

The family relax in the cosy television room lined with 17th-century wood panels. ‘It didn’t all fit right, so there are a few faked pieces,’ says interior designer Poonam Khanna, who worked with Annabel and her interior-designer friend, Sarah Russel. The television room overlooks the tree-lined street and can be opened up to flow into the main space for parties. But, for now, the pocket doors are often closed at night so that the couple can share some quiet time when their three young children are in bed.

‘Annabel and Jos wanted a house that felt youthful, with a lot of open community spaces,’ explains Basil. To achieve this, he pulled the house apart, stripping it to its exterior walls and reassembling everything with subtle differences. Being a landmark building, the 1840s façade had to look ▶



RIGHT FROM TOP Jos White’s office was added to the original roof; the kitchen overlooks the back garden terrace OPPOSITE PAGE The television room lies across the entrance hall from the more formal sitting room



The lower-ground floor has an open-plan kitchen that flows into the dining area

LEFT FROM TOP A leather-clad banquette tucked into a nook in the kitchen creates an informal eating area; the bright and airy kitchen features white subway tiles, industrial pot racks and a soapstone island with a marble butcher's block by Basil's architecture firm, BW Architects





‘Annabel and Jos wanted a house that felt youthful,
with a lot of open community spaces’
Architect Basil Walter



identical to others on the street, but elsewhere there was room for improvement. Floors were put back at slightly varying heights and at the back of the house two terraces were added, along with large windows to bring in light. The resulting house has the charm of the original, but is a modern six-storey layer cake.

Perched on top of the original roof is Jos' home office. 'We've set a precedent,' says Jos. 'None of our neighbours have done this.' Because of the building's landmark status, no additions can show from the street – not a single brick – so the office had to be set back four metres from the parapet. On one side, it has an angled wall of windows, which cantilever up using a hand crank. The design is inspired by one of Basil's favourite buildings, Pierre Chareau's Maison de Verre in Paris, and the interior was partly inspired by Jos's favourite place, the Apple store in New York.

It's no surprise, given her connection with The Rug Company, that Annabel says it was all about the floors, and a lot of the colour in the house comes via the rugs. Her boldness often shocks friends – for example, when she said she wanted a red stair runner. But the red silk dhurrie has a sensuous, liquid feel. 'I love that it looks a little worn,' she says.

The fifth floor is the children's floor, with their bedrooms and a spare room. The floor below is devoted to the main bedroom suite. The couple's bedroom is decorated in neutrals and has its own terrace. The main bathroom has a shimmery interior – silvery de Gournay wallpaper and a hand-painted floral mirror. Annabel laughs, 'I don't close the blinds, though I probably should.'

The heart of the house is a huge basement family room devoted to eating, playing and lounging. 'I'm always working at the breakfast bar,' says Annabel. 'We have lunch in the nook and dinner at the table.' For the kitchen, Jos and Annabel took inspiration from friends' homes and 'there are toys everywhere,' says Annabel with a roll of the eyes.

Standing in the landscape of the sitting room, Annabel looks as though she might need to pinch herself. 'I never imagined I'd be in a house like this.' But here she is, one of the driving forces behind this elegant home with its clever balance of grand gestures and cosy spaces. The family couldn't be happier with the result. 'We really use it all,' she says. 'To me, that's a testament to good design.' ■



An ottoman covered in vintage suzani fabric and a rug by Vivienne Westwood for The Rug Company add colour and texture in the television room

OPPOSITE FROM TOP In the main bedroom, an antique Swedish armchair and mirror from Lorfords Antiques add interest by the chimney piece; the bedroom's neutral palette features soft-pink accents



trade secrets

Products and tips to help you get the looks showcased in this issue



THE CHAIR

Use old-school wire furniture, such as this Indian chair, R795, Weylandts, to add a romantic feel to your space.



set in stone



INSPIRED BY THE TRADITIONAL VILLES OF TUSCANY THIS FAMILY HOME SET IN THE STELLENBOSCH COUNTRYFIRE GIVES PRECEDENCE TO PRIVACY AND SANCTUARY

PAGES 74-81



THE PAINTINGS

The owner personalised her home by mixing vintage portraits with embroidered pictures by her mother, creating a quirky, mismatched collection. The portrait is from Stellenbosch vintage store, Nest.

COUNTRY WHITES

Don't hide your crockery collections, rather put them on display and turn them into an attractive focal point in your kitchen.

BELOW FROM TOP: 'CHRISTINE' TERRACOTTA PLATE, R495, BLOCK & CHISEL; 'NIN' ARMCHAIR, R13 500, CLASSIC REVIVALS



PATTERN MIX

Combine florals, toiles, stripes and traditional English countryside scenes to create a distinctive country aesthetic.

1. IMPRESSIONISTS 'EQUINOX' FABRIC IN STONE, R866.40 PER METRE, HERTEX FABRICS
2. ORVIETO 'ORVIETO' FABRIC IN PETUNIA, R3 078 PER METRE, ROMO SOUTH AFRICA
3. NEW HAMPTON 'GILFORD' FABRIC IN POPPY, R750 PER SQUARE METRE, HOME FABRICS
4. IMPRESSIONISTS 'THE HUNT' FABRIC IN RUSSET, R866.40 PER METRE, HERTEX FABRICS



PRODUCTION: KELLY ADAMI AND JESSICA STEGEMAN;
FEATURE PHOTOGRAPHS: GREG COX



PAGES 82-85

LIGHTING

In this home, with its retro colour combinations and eclectic choice of furniture, pendant lights and table lamps with strong, simple forms provide continuity and cohesion to the passageways, living spaces and kitchen.

FROM TOP: WHITE CERAMIC HANGING DOME LIGHT WITH GOLD INNER, R4 800, LA GRANGE INTERIORS; BLUE CERAMIC LAMP BASE, R2 340 (EXCLUDING SHADE), CÉCILE & BOYD



HERITAGE FURNITURE

Contrast distinctive wooden items with mid-century-style pieces to enhance their simplicity and create a dynamic aesthetic.

GEORGIAN LINEN PRESS CUPBOARD, R56 000, AND 'CONSULATE' CHEST OF DRAWERS, R28 300, BOTH CLASSIC REVIVALS



THE PAINT PALETTE

Feelings of peace and tranquillity are evoked by using colours found in nature. Apply a warm grey to provide a soothing backdrop to a bathroom.

DULUX 'NIGHT JEWELS 3' PAINT, R425 PER 5 LITRES, BUILDERS WAREHOUSE

PROMINENT PAINTS 'S 5020-Y10R' PAINT, R230 PER 5 LITRES, PROMINENT PAINTS

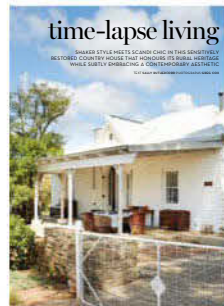


THE STATEMENT PIECE

It is often said that a decor scheme is anchored by the use of a hero item. This vivid turquoise sofa will bring life and colour to an otherwise neutral room, becoming the key focal point of the space.

ABOVE: ARPER 'SAARI' SOFA, FROM R39 000, LIMELINE





TACTILE SURFACES

Create a sense of earthiness and sensual warmth by using a variety of textures and materials. Coarse coir rugs contrast with linens and soft cottons while raw wood and aged metals provide an organic, elemental backdrop.

PAGES 92-97

SHADES OF BLUE

The neutral colour scheme in this country getaway is uplifted with layers of blue, from navy to sky.

FROM TOP: MAMA AFRICA 'ZOLA' FABRIC IN INDIGO, R479 PER SQUARE METRE, HERTEX FABRICS; 'PIENZA' CUSHION, R1 185, PEZULA INTERIORS; 'ZANZIBAR STRIPE' TAPAS BOWL, R49.95, WOOLWORTHS; MAMA AFRICA 'LUNGILE' FABRIC IN INDIGO, R479 PER SQUARE METRE, HERTEX FABRICS



FROM LEFT: SISAL 'FINE PANAMA' RUG IN NAMIB SANDS, R537 PER SQUARE METRE, ROWLEY & HUGHES; 'LAMBA' THROWS IN ASSORTED NEUTRALS, R1 437 EACH, MADWA

BAG-PLASTERED FINISH

To protect ageing stone walls and to give them a light coating that will retain the beauty of the underlying texture, ask your architect for a bag-plaster finish, which entails applying a cement slush with a large plaster brush.



SCULPTURAL WOOD

Items from architect Minky Lidchi's collection of timber carvings and rustic furniture are dotted throughout the house, resulting in a distinct sense of historic craftsmanship.

FROM TOP: 'SENUFO BIRD' SCULPTURE, R3 283, AMATULI ARTEFACTS; ROUND STOOL, R1 195, TRADE SECRET





From The Floor Up

PAGES 98-105



ARTWORK

Bring in bold, dramatic splashes of colour through abstract art on large canvases.

FROM TOP: PAUL SENYOL *FIRST BLUSH* ARTWORK, R12 500, SALON91; JOHN MURRAY *TWO PARTS* ARTWORK, R63 840, WHATIFTHEWORLD

THE ARMCHAIR

Souped-up sitting-room staples will add a playful element among your more serious furniture pieces at home.



VERANDAH 'AGOSTINO' WINGBACK CHAIR IN WATERMELON, R17 800, CLASSIC REVIVALS



PRODUCTION: KELLY ADAMI AND JESSICA STEGMAN; FEATURE PHOTOGRAPHS: NGOC MINH LEE

TRADE SECRETS



ORIENTAL PIECES

Mixing selected exotic finds with more classic items brings an eclectic ambience and mystical energy to a space.

ABOVE FROM TOP: NAUTICAL CONVEX MIRROR, R3 995, VINTAGE VISTA; CHINESE CHEST OF DRAWERS, R7 495, TRADE SECRET



MATTHEW WILLIAMSON 'PEACOCK LIGHT', R26 447 PER SQUARE METRE, THE RUG COMPANY



VIVIENNE WESTWOOD 'FIRE', R20 053 PER SQUARE METRE, THE RUG COMPANY



SUZANNE SHARP 'CHIESA' IN YELLOW, R13 659 PER SQUARE METRE, THE RUG COMPANY

CHARACTER RUGS

Looking for a way to transform a room in one simple step? Add a statement rug. From traditional to abstract, The Rug Company treats carpets like art for the floor. *For stockists' details, see page 142*

WE'RE CELEBRATING! *Cheers to our winemaking team*



21 GABLES PINOTAGE 2012

- Veritas Wine Awards 2014 Double Gold Award
- ABSA Top 10 Pinotage Competition 2014
- 17th Japan Wine Challenge 2014 Gold Award
- 17th Japan Wine Challenge 2014 Trophy for Best New World Red Wine

21 GABLES CHENIN BLANC 2013

- Veritas Wine Awards 2014 Double Gold Award
- Michelangelo International Wine Awards 2014 Gold Award

21 GABLES SAUVIGNON BLANC 2013

- FNB Sauvignon Blanc Top 10 2014

21 GABLES SAUVIGNON BLANC 2014

- Veritas Wine Awards 2014 Double Gold Award

CREATIVE BLOCK 5 2011

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- Mundus Vini Wine Awards 2013 Gold Award
- International Wine and Spirits Competition 2013 Gold Award

CREATIVE BLOCK 2 2013

- Veritas Wine Awards 2013 Gold Award
- Mundus Vini Spring Tasting 2013 Gold Award
- Veritas Wine Awards 2014 Gold Award
- Michelangelo International Wine Awards 2014 Gold Award

CREATIVE BLOCK 2 2014

- Veritas Wine Awards 2014 Gold Award
- Diners Club Winemaker of the Year 2014: Jacques Erasmus

PRIVATE COLLECTION CHARDONNAY 2013

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¹⁶⁹²
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SMOKED-FISH MOUSSE
WITH GRAPE AND
TARRAGON SALAD

Leave the fish in small chunks for a contrast of textures, or process the fish and ricotta mixture if you prefer a smooth mousse



**ARTICHOKE HEARTS
BRAISED WITH
SHERRY, TOMATOES
AND CHORIZO**

*It is best to use
baby artichokes,
if possible, as it is
easier to trim them
and they take much
less time to cook*

Smoked-fish mousse with grape and tarragon salad

SERVES 6

For the mousse

400g undyed smoked
haddock fillets
500g ricotta cheese
75ml mayonnaise
2t horseradish sauce
zest of 1 lemon
1T tarragon, finely chopped
180g smoked salmon, diced
salt and freshly ground
black pepper
5g sheet gelatine (2 to 3 sheets
depending on the size)
2 egg whites

For the salad and assembly

200g white seedless grapes,
washed and halved
200g red seedless grapes,
washed and halved
2T grapeseed oil

1 head chicory, finely sliced
2T finely chopped tarragon
juice of 1/2 lemon

For the mousse

1. Place the fillets in a pan and cover with cold water. Cover, bring to the boil, then take off the heat and leave for 10 minutes. Drain the fish and, when cool enough to handle, peel off the skin and remove the bones, if necessary. Roughly flake the flesh and cool completely. **2.** In a bowl, beat the ricotta with the mayonnaise, horseradish, zest and tarragon. Fold in flaked fish and salmon. Taste and season with pepper and a little salt, if necessary. **3.** Soak the gelatine sheets in cold water until soft. Drain, then place the gelatine in a saucepan. Heat gently until melted, then mix into the fish. **4.** Beat the egg whites to stiff peaks and fold into

the mixture. Either spoon the mousse into a soufflé dish or into individual ramekins lined with clingfilm, if you want to serve them unmoulded. Chill for 3 to 4 hours until firm.

For the salad and assembly

1. Mix all the ingredients together and season. Serve a generous spoonful with each serving of fish mousse.

Artichoke hearts braised with sherry, tomatoes and chorizo

SERVES 6

juice of 1 lemon
18 baby artichokes
2T olive oil
8 shallots, peeled and
halved lengthways
salt and freshly ground
black pepper

3 garlic cloves, finely chopped
100ml dry sherry
4 ripe tomatoes, peeled, seeded
2 sprigs fresh rosemary
230g mild chorizo sausage,
cooked, peeled and cut
into 3mm rounds
2T chopped flat-leaf parsley

1. Fill a bowl with cold water and add the lemon juice. **2.** To prepare the artichokes, cut off the stalks and slice off the top third. Pare round each artichoke with a small, sharp knife, removing at least 2 to 3 layers of the tough outer skin. If the heads are larger, you may need to remove another couple of layers of leaves. The inner leaves should feel tender and look paler. Cut in half lengthways and remove any hairy core with the tip of a knife. Drop the prepared artichokes immediately into the lemon water. This will stop them from discolouring. Set aside until later. **3.** Heat the oil in a large frying pan, add the shallots and season. Sauté over a low heat, stirring, for 10 minutes. Add the garlic and fry for 1 minute, then add the sherry and 10ml water. Bring to the boil and add the tomatoes and rosemary. **4.** Drain the artichokes, add to the frying pan and season. Bring to the boil, then turn down the heat and simmer for 15 minutes, or until the artichokes are tender. **5.** Heat a small pan and add the chorizo. Fry for 2 to 3 minutes, turning over the slices until they are browned on both sides. Stir the chorizo and its oil into the artichokes. Cook for a couple of minutes, then take off the heat. Just before serving, remove the rosemary sprigs and sprinkle the chopped parsley on top. Serve warm or cold with a salad and crusty bread. ▶

Don't be daunted by the idea of making your own jelly. There is no fiddly peeling or slicing but it does help to have a jam thermometer. One duck is not enough for six people but two will leave you with some extra, which is delicious in a sandwich with a spoonful of the grape jelly



ROAST DUCK WITH
GRAPE JELLY AND
CELERIAC GRATIN

Roast duck with grape jelly and celeriac gratin

SERVES 6

For the grape jelly

1.1kg black or red grapes, washed
355g jam sugar (sugar with added pectin)

For the roast duck

2 small ducks, about 1.5kg each
salt and freshly ground black pepper
1 onion, peeled and cut in half
1 orange, cut in half

For the celeriac gratin and assembly

1 knob butter
2 small celeriacs, about 1.3kg
400ml crème fraîche
250ml full-cream milk
1 garlic clove, crushed
1/2t freshly ground nutmeg

For the grape jelly

1. Place the grapes in a pan and add 2T water. Cook over a low heat, gently crushing the grapes with a potato masher to extract the juices. The grapes should be tender after 10 to 15 minutes.

2. Place a sieve lined with muslin over a bowl. Pour in grapes then leave to strain overnight. Don't squeeze or press the grapes as the jelly will be cloudy. **3.** Pour 450ml grape juice into a pan. Heat gently. Add the sugar and stir until dissolved. Turn up the heat and bring to the boil, boiling until a sugar thermometer reaches 105°C. If you don't have a thermometer, you can test the jelly by dropping a small amount onto a cold plate. If it wrinkles when you push your finger through it after 1 to 2 minutes, it is ready. Pour into sterilised jars and seal. This makes about 600ml.

For the roast duck

1. Preheat the oven to 200°C.
2. Prick the duck skin all over



Deliciously European, zabaglione, or sabayon or zabaione, is an Italian custard-like dessert that's popular as far afield as South America, where it's called sambayón. The pears can be prepared at least 24 hours in advance

POACHED PEARS WITH SWEET ZABAGLIONE

with a fork and rub in salt and pepper. Place an onion and orange half in each cavity.

3. Place a rack in a roasting tin and lay ducks on top, leaving a gap for the air to circulate. Roast for 1 1/2 to 1 3/4 hours, or until the juices from the legs run clear. Remove and leave to rest for 15 to 20 minutes.

For the celeriac gratin and assembly

1. Butter a large gratin dish. Peel the celeriac and finely slice, about 2mm thick, in a food processor or on a mandolin. **2.** Arrange the slices in layers in the gratin dish, seasoning well between each layer. **3.** Mix the crème fraîche with the milk, garlic and nutmeg and pour over the celeriac. Bake in the oven for 1 1/4 to 1 1/2 hours, or until the celeriac is tender. Cover with foil if it browns too much.

4. Carve the duck and serve with the grape jelly and celeriac gratin.

Poached pears with sweet zabaglione

SERVES 6

For the pears

750ml bottle sweet wine
120g castor sugar
1 cinnamon stick
6 pears, peeled

For the zabaglione and assembly

6 egg yolks
50g castor sugar

For the pears

1. Place the wine, sugar and cinnamon in a pan large enough to fit the pears in a single layer. Stir over a gentle heat until the sugar has dissolved. Bring to boil,

then reduce the heat and add the pears. Cover and simmer for 1 to 1 1/4 hours until they're tender. Leave pears in syrup until needed.

For the zabaglione and assembly

1. Place 150ml pear syrup in a pan. Bring to the boil and boil until reduced to 60ml, about 5 minutes. Place the egg yolks, sugar and syrup in a heatproof bowl. Fit the bowl over a pan filled with 3cm water and heat gently. **2.** Whisk the mixture with an electric beater until thick and foamy. This will take 6 to 7 minutes. Remove from the heat and continue to whisk until the mixture has cooled. **3.** To serve, arrange the pears in shallow bowls and spoon over a little zabaglione. Serve immediately. ■

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☎ constantiafoodandwine.co.za

SOUTH AFRICAN CHEESE FESTIVAL – 25 to 27 April ☎ cheesefestival.co.za

TOP-CLASS OCCASIONS

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All Decked Out

Some of the world's hardest-to-reach natural wonders can only be reached by water. Here, the boats and river cruises that allow you to do it in style

It's no surprise that we're in the midst of a cruise golden age. With far fewer passengers than ever before, elegant uncrowded decks (no waterslides or putting greens here), thoughtfully designed cabins and intrepid new itineraries, the river cruise, in particular, seems designed to coax even the most determined cruise sceptic aboard. From pioneers to new contenders, here are a few of our favourite small ships, each offering truly once-in-a-lifetime journeys.

NOUR EL NIL THE NILE, EGYPT

Gliding up the Nile on one of *Nour el Nil's* four dahabiya boats is undeniably majestic – with their red-and-white-striped twin sails, pine decks lined with daybeds, Victorian-style salons lit by chandeliers from the flea markets of Alexandria, and light-filled cabins decorated with portraits of Ottoman sultans. Originally built to carry royals, and popular among late-19th-century travellers (including Gustave Flaubert and Florence Nightingale), these sleek 16- to 20-passenger wooden boats sail at a leisurely pace from Luxor to Aswan, stopping for passengers to explore ancient temples, walk in the desert, purchase goods from local merchants or swim in the Nile. ■ From R16 375 per person for six days, www.nourelnil.com





GANGES VOYAGER II

THE GANGES, INDIA

The *Ganges Voyager II* is a brand-new ship – custom-made for exploring the sacred Ganges River – that will be ready for voyage come 2016. It will offer 28 spacious suites that each feature high ceilings, beautifully hand-painted murals and the finishing touches of a five-star hotel room – from the finest linen to Molton Brown bath products. The cruise will exude old-school elegance and charm, including a daily high tea.

- From R98 400 per person sharing for 13 days, www.uniworldcruises.co.za



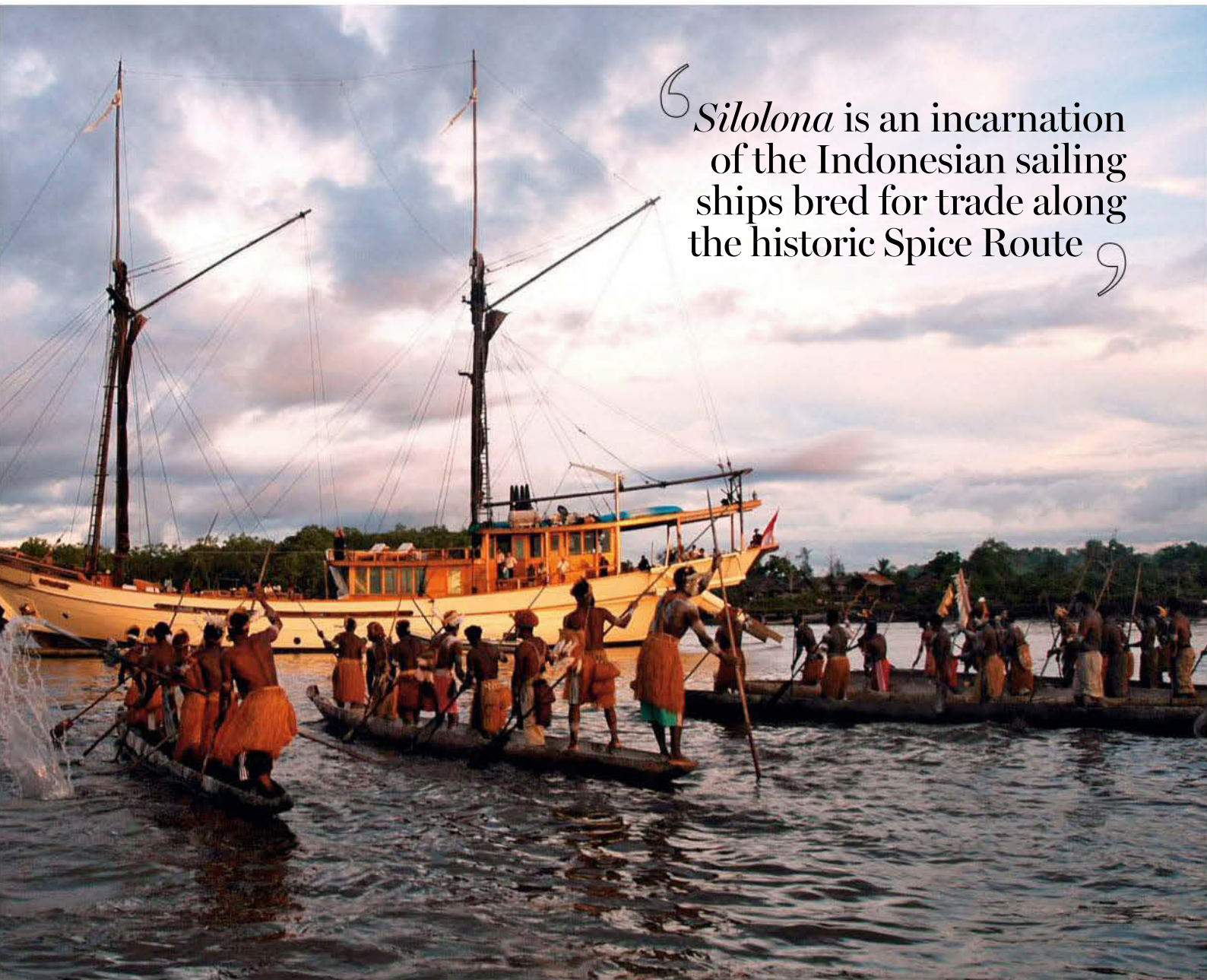
BELMOND ORCAELLA

THE IRRAWADDY RIVER, BURMA

Belmond, which has been operating in the region for years, recently launched the *Belmond Orcaella*, a 50-passenger wooden riverboat that cruises the northern reaches of the Irrawaddy and Chindwin Rivers – areas still largely unexplored by foreigners. You will rarely encounter any river traffic – what you will see, however, are the golden temples of Bagan, rural villages and remote monasteries and forts, many of which are UNESCO World Heritage Sites.

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DELFIN II

THE AMAZON RIVER, PERU

Few ships offer better or more eco-conscious access to the Amazon rainforest than the *Delfin II*. The luxurious 14-cabin barge plies the waters of the 20 000 km² Pacaya-Samiria National Reserve in northern Peru. Opt for the low water season's itinerary to enjoy a jungle walk, kayaking and a skiff exploration of Supay Lake or go dolphin watching in the Belluda Caño Creek during the high season. Both itineraries also stop at the Rescue & Rehabilitation Center of River Mammals. ■ **From R35 000 per person sharing for five days,** www.delfinamazoncruises.com



QUEEN ISABEL

THE DOURO, PORTUGAL AND SPAIN

Enjoy a few days in Lisbon before setting off from Porto on the *Queen Isabel*, her royal highness of boutique ships, which accommodates a maximum of 118 guests. Cruise along the Douro to explore Salamanca in Spain and Pinhão in the Alto Douro Wine Region in Portugal – both UNESCO World Heritage Sites – as well as the walled village of Castelo Rodrigo. ■ **From R42 200 per person sharing for 11 days, including two nights in Lisbon,** www.uniworldcruises.co.za



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The third-generation version has thrown off its boxy clothes for a sleek suit that will make you look good on or off the beaten track. Its significantly longer wheelbase lets more people come along, seating up to seven. Available in top models is Nissan's renowned All-Mode 4x4-i system, with three driver-selectable modes. **Priced from R327 700**



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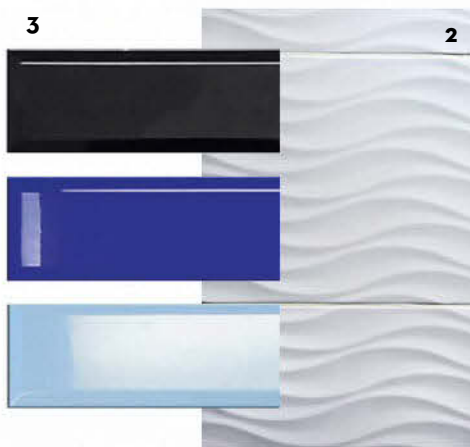
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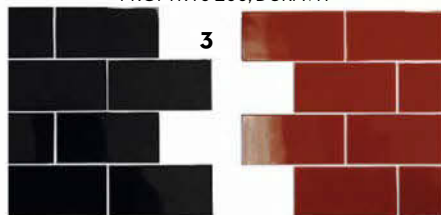


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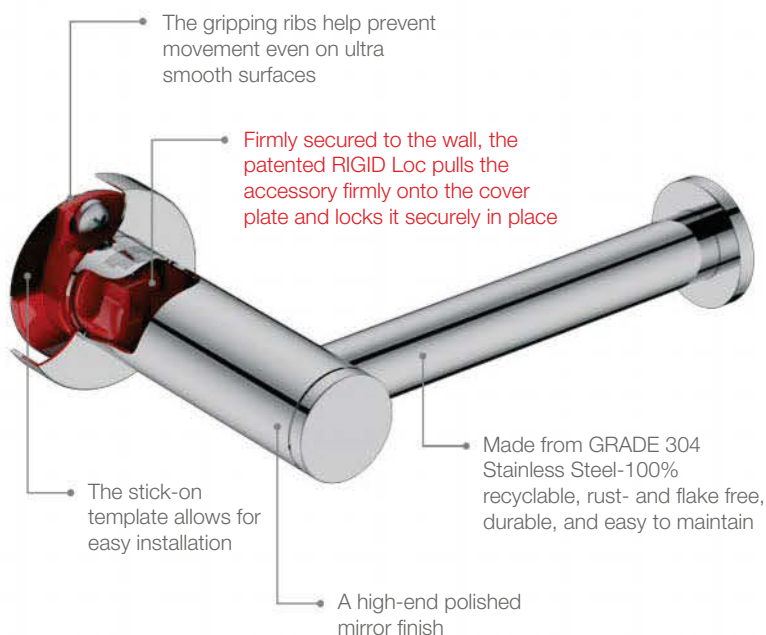
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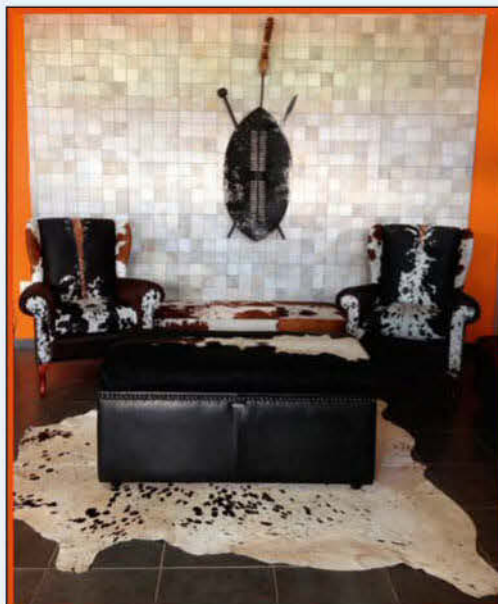
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Mix and Match

The Woodoc Way



Woodoc Water-Borne FLOOR was used to seal the Oregon Pine table. A modern sealer for a modern application that is heat-, cold-, water- and alcohol-resistant. Non-yellowing and has minimal impact on wood colour. Being suitable for floor application, Woodoc Water-Borne FLOOR provides extra durability for tables used without a table cloth. A finish that complements any table setting.

Look for the Tangerine can.



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1. Richie and Margot Tenenbaum from *The Royal Tenenbaums*

2. 'Book Cover Print' **folding umbrella** in Pale Rosehip, R2 990, Burberry

3. 'Mondrian' **bookshelf**, R69 528, OKHA

4. Mini five-door, from R312 000, Mini

5. The Britain S/S15 Runway limited-edition 'BBY17083' **watch** in Peacock Green, R17 822, Burberry.com

6. 'Disco' **throw** in Mink, R1 140, Hertex

Fabrics 7. Stan Smith Consortium **leather sneakers**, R999, Adidas



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8. From top: Sanderson Bramley Checks 'Appledore' in Red/Ivory, R825.36 per square metre, and Ralph Lauren 'Highrock Stripe' fabric in Red, White and Blue, R2 177.40 per square metre, both St Leger & Viney

9. Lacoste Fall 2015 Ready-to-Wear Collection

10. Pierre Paulin **daybed**, R45 934, Ligne Roset

For stockists' details, see page 142

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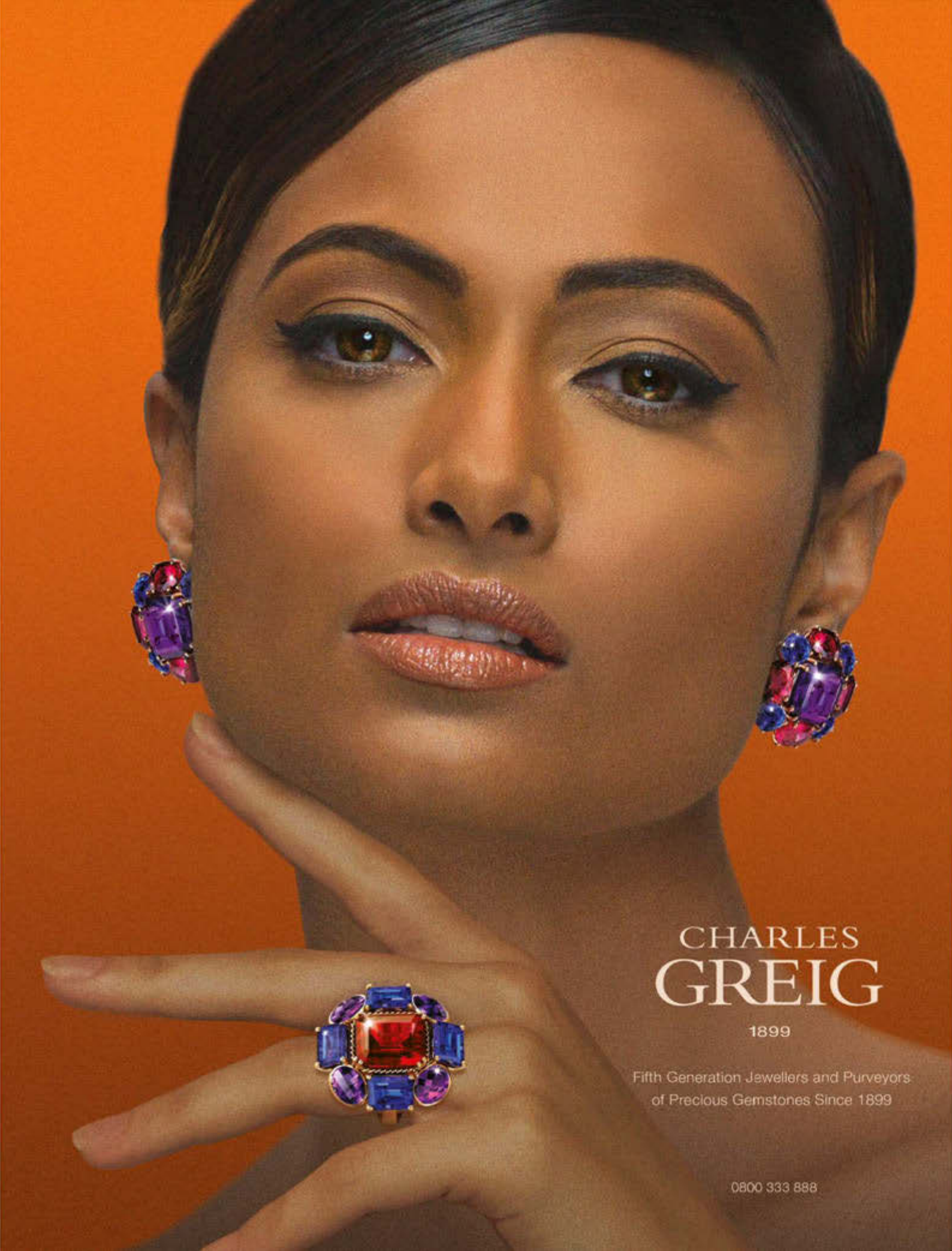
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